*IN THIS ISSUE:* **ART AND NATIONALISM .... By Ernst Křenek**


# MUSICAL COURIER

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**ALBERT STOESSEL**

**Conductor**

*ELISABETH RETHBERG,*

*soprano of the Metropolitan Opera, sailed on the SS. Rex April 28 for European engagements, after opening the new Opera House at St. Louis, Mo., with a performance of Aida on April 21, and making two final appearances under the baton of Toscanini on April 26 and 27 at Carnegie Hall, New York. Mme. Rethberg goes to Florence, Italy, where she will sing in La Forza del Destino for the first time, during the annual May Festival in that city. She will appear in at least four to six performances of this work. Afterwards Mme. Rethberg makes several appearances in other European opera houses before going to her home at Ascona, Switzerland, for her summer vacation. (Photo by Cosmo-Sileo Co.)*

*YEHUDI MENUHIN,*

*following another coast-to-coast concert tour of America, sailed on the SS. Champlain to give his second Paris concert of this season in the Salle Pleyel. In addition to recitals in the leading cities of the United States, his recent tour included twelve appearances with symphony orchestras under the batons of Toscanini, Stokowski, Koussevitzky, Dobrowen and Golschmann. (Photo by Cosmo-Sileo Co.)*

*PHILIP JAMES,*

*associate professor of music and director of the department of music at the College of Fine Arts of New York University. A suite for strings by Mr. James was performed at the final concert of the recent Spring Music Week held by the university. Martin Bernstein conducted a string orchestra in the work, which was played from manuscript. The suite is made up of Preamble, Musette and Interlude and Fugue. (Photo by Harold Stein).*

*DR. ARTUR RODZINSKI,*

*conductor of the Cleveland Orchestra, will be guest leader of the New York Philharmonic Orchestra for a fortnight of its 1934-35 season. Dr. Rodzinski is a Pole. He first came to this country as assistant to Leopold Stokowski with the Philadelphia Orchestra. During his four years in Philadelphia he was conductor of the Philadelphia Grand Opera Company and head of the Curtis Institute Symphony Orchestra. At the end of this time he was called to lead the Los Angeles Philharmonic. He stayed in this position four years, through the season 1932-33, when he left to assume conductorship of the Cleveland Orchestra. There he inaugurated the policy of presenting opera performances as well as concerts. During 1934-35 the Cleveland Orchestra, under his direction, will offer, in addition to its regular symphonic series, six opera productions, opening with Die Walküre.*

*MARIA CARRERAS*

*will hold a piano master class and give individual instruction in her New York studios from July 1 to August 10.*

*GROUP AT A LUNCHEON GIVEN BY MRS. MARY LOUISE CURTIS BOK in honor of Arnold Schönberg, who went to Philadelphia to hear the performance of his sextet, Verklärte Nacht, under the direction of Dr. Louis Bailly, at the Pennsylvania Museum of Art, on April 22. Left to right, Dr. Bailly, Schönberg, Wilhelm von Wymetal, Dr. Josef Hofmann and Fritz Reiner. (Photo by Louis M. Condax.)*

*HELENA MELVIN,*

*soprano, will appear in recital at the Barbizon Plaza, New York, on June 3.*

*SIMON BARER,*

*pianist, now on tour in the Scandinavian countries. (Photo by Ben Kove, Stockholm.)*

*CAROLINE THOMAS,*

*violinist, gave a program on April 17, at Dykman Hall, Scarsdale, N. Y. Her accompanist was Lois Townsley. The occasion was a benefit for the Woman's World Service Society.*

*ROSEMARIE BRANCATO'S*

*return to Kansas City, Mo., her home, drew an audience of 5,000 at the Convention Hall. She is shown with her teacher, Estelle Liebling.*

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# MUSICAL COURIER

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New York, Saturday
May 19, 1934

## Old Covent Garden in New Garb Opens Splendidly with Fidelio

### Beecham Conducts and Scolds Audience for Talking—Lotte Lehmann Supreme in Title Rôle—Völker, New German Tenor, and Kipnis Outstanding—Erhardt Introduces Modernized Stage—B.B.C. Premiers Stravinsky's Mavra—Walter and Vienna Philharmonic Welcomed—New Music, Austrian and English—Two Lieder Singers, Two Fine Sonata Recitals—Pianists, Violinists, Vocalists

By CÉSAR SAERCHINGER

LONDON.—"Beecham shouts 'Shut up!'", headlines the ubiquitous Daily Express this morning, other yellow journals following suit with slight variants on the theme, while the staider dailies record with polite indignation that Sir Thomas Beecham has found it necessary to teach a Covent Garden audience to behave. Think of it—and on the opening night of "the" season, too. At the opposite ends of respectability, the Times and the (Socialist) Daily Herald divulge the sad truth that Covent Garden audiences do not know the Leonore overture when they hear it.

All of which simply goes to prove that opera audiences the world over are gilded barbarians, except in Germany, where they are sandwich-munching highbrows. But that is not news. The news is:

Covent Garden opera house, clad in a new coat of Georgian buff paint (the first within living memory), redecorated and renovated, equipped with a new lighting system, a "cyclorama" and other new-fangled stage devices—all to the tune of $250,000—opened its famous "grand" or international season to a brilliant and crowded house comprising the King and Queen of Siam and many (more or less recently created) peers as well as prosperity's gentlemen, to the strains of God Save the King, followed by Beethoven's Fidelio, conducted by Sir Thomas Beecham, Baronet.

All Vanity-Fair was there, and the fashion writers are busy writing about frills, furbelows and feathers (mostly feathers). Uneasy sleeps the head that wears a tiara, for many a winsome brow sported floral wreaths (Conchita Supervia in a "halo of orchids") with more devastating effect.

WHY FIDELIO?

Beethoven's Fidelio has not been done here since six years ago when it was hardly a success. Despite this it was chosen for the obligatory "most brilliant" opening since the war. What is the meaning? Are the bad, giddy days of Gioconda past and have we embarked on an era of high artistic rectitude? A *confrère* of mine claims to know that Fidelio is Sir Thomas' favorite opera, which may account for the "Shut up!" (at the beginning of the interpolated Leonore overture) but does not explain the ragged ensembles, and the loud beating of his stick on the desk edge to make the chorus hurry up. Love is unaccountable and takes a multiplicity of forms. . . .

But you cannot kill Fidelio, neither with too passionate love nor with insufficient preparation. And its transcendent beauties stood forth in triumph. Lotte Lehmann made a glorious Fidelio, moving in her pathos, triumphant in her joy. Franz Völker, a German tenor new to these boards, was a worthy partner to her romance, in voice and gesture. Alexander Kipnis as Rocco displayed his fine, sonorous baritone without detracting from the homeliness of the character, and Alfred Jerger (a new Viennese visitor) was a duly sinister Pizarro. A new couple of "minor lovers," Erna Bergner and Erich Zimmermann, deserve favorable mention and so does Herbert Janssen for the particularly mellifluous benevolence of his Don Fernando.

With so able a team all would seem to be well—and will be no doubt. What is lacking so far is the necessary coördination, crystallization of everything, in the orchestra pit, and the intensity, the complete concentration upon the score that this marvelous music demands. Except for lack of space, I should be moved to paeans of rapture over Beethoven's "unoperatic" opera—so much more dramatic, absorbing and elevating than many of the vaunted "man-of-the-theatre" operas, with dramatic "logic" and emotional dynamics laid on and every gadget for effectiveness built in. Beethoven supplied an idea, a generalization and a musical abstraction of great metaphysical power; the effectiveness is the conductor's and the producers' business.

The producer, Dr. Otto Erhardt, has done his level best by providing sensible action, effective grouping and good, variable lighting—a novelty in this ancient house. The new scenes, by Rex Whistler, are appropriate, the outdoor ones fitting well into the cycloramic horizon. The whole stage picture has been improved out of recognition and this will be even more evident in the Ring performances that begin tonight. The Ring and Fidelio keep the opera active till next week when the first novelty of the season, Weinberger's Schwanda, is to be given under Clemens Krauss.

STRAVINSKY'S MAVRA ON THE AIR

The opera was, as has been the rule at recent Covent Garden seasons, partially broadcast by the B. B. C. It is thus possible for the whole country to hear—not a whole opera on one evening but the three acts on as many, though not consecutive, evenings. But outside the Covent Garden schedule, too, the B. B. C. continues to contribute to the operatic gaieties. A little while ago it gave its listeners a complete studio performance, with full orchestra, of Berg's Wozzeck. Now again, on the eve of the "grand" season, it produced for the first time in England Stravinsky's one-act comic opera, Mavra, followed by a restoration of his Noces. The conductor was the expert Ernest Ansermet, imported for the occasion from Geneva.

Mavra is, as most of Stravinsky's works, an experiment and not altogether a successful one. Pushkin's absurd tale of the soldier who got himself engaged in disguise as a maid-servant (Mavra) in his sweetheart's house—with farcical results—is treated in orthodox *opera buffa* style, with arias and set ensemble pieces, but in the usual *outré* Stravinsky manner. There are moments of real musical interest, there are Russian raciness and good frank parody, but dramatically the piece hardly comes off. Tudor Davies as the soldier and Oda Slobodskaya in the chief feminine rôle were ably supported by English artists.

Les Noces loses surprisingly little by the absence of the ballet, demonstrating that here as in Petrouchka the music is the thing.

(*Continued on page* 13)

## Sibelius to Visit London

LONDON.—The Finnish Concert Committee in London announces that an invitation has been extended to Sibelius to visit this country with the Finnish National Orchestra at the end of May. The last appearance of Sibelius in London was in February, 1921, when he conducted the first performance of his E flat symphony, No. 5. The committee has arranged for three concerts to be given at Queen's Hall, the first on May 29, and the other two on June 1 and 4. As a tribute to Sir Edward Elgar the first program will open with one of his works. The balance of the concert is to be devoted to the compositions of Sibelius. The conductor of the Finnish National Orchestra is Prof. Georg Schnéevoigt. C. S.

## Full-Length Bach Festivals Resumed by Bethlehem Choir

### First Two-Day Session Since Death of Dr. Wolle Conducted by Bruce Carey—Christmas Oratorio and Mass in B Minor Form Program—Many Pilgrims Attend

By MARY L. STOLTZFUS

The first full-length Bach Festival since the death of Dr. J. Fred Wolle two years ago, took place on May 11 and 12 in the traditional confines of the Packer Chapel of Lehigh University, Bethlehem, Pa. The eminent Bethlehem Bach Choir, under its director, Bruce Carey, was heard in two sessions on each day—Friday's schedule comprising a performance of the Christmas Oratorio; Saturday's, the annual presentation of the B Minor Mass. The soloists were Ethyl Hayden, soprano; Rose Bampton, contralto; Dan Gridley, tenor; Julius Huehn, bass. Miss Hayden and Mr. Huehn made their first appearances at this festival.

The event was attended by the usual vast audience, drawn from all over the country. The weather was cold but clear, and the campus was in full glory of spring foliage. The vine-covered church, with its old-world architecture and atmosphere is a fit setting for the stately measures of the sacred music of Bach, and the chorus, largely made up of dwellers in this and adjoining towns, are in the main of German descent.

This year found a large proportion of new members in the vocal ensemble, many of them young voices, but the group as a whole has assimilated the new element so that the volume and tone is unimpaired and the quality rather freshened than otherwise.

On the first afternoon the usual chorales were played by the choir of trombones from the belfry of the chapel, and at four o'clock the first strains of the Christmas Oratorio inaugurated the festival. This work is perhaps miscalled an "oratorio" in the commonly accepted meaning of the word, for it is not a dramatic sequence but is made up of six related cantatas appropriate for the first three days of the Christmas season, New Year's Day, the Sunday after New Year's and the Feast of Epiphany. Three sections were given in the afternoon and three in the evening.

Both occasions were marked with superb performance by chorus and soloists. Especially in the *a cappella* passages was Mr. Carey's fine leadership apparent, and the meticulous training he has given his forces. The tonal fabric shows expert workmanship, smooth weaving of the abounding contrapuntal melodies and balance of design. The soloists distinguished themselves severally and as component parts of the general performance. Besides the four listed, Bertha Mae Sterner, soprano, a member of the choir, was heard to advantage. Mr. Carey wisely deleted certain repetitions from the score, with no detriment to the music and appreciable gain in time.

TWENTY-SEVENTH HEARING OF MASS

Saturday brought the twenty-seventh presentation of the B Minor Mass. The presence of the gigantic work in the festival programs was ordained by Dr. Wolle, founder and conductor until his death of the Bethlehem Bach Choir. This year found the church packed and all standing room

(*Continued on page* 7)

## Furtwängler Fêted in Paris; Widor Honored by Concert

### Piatigorsky Delights Parisians—Sonatas in Plenty—News Notes and Personalities

By IRVING SCHWERKÉ

PARIS.—The French capital's *grande*, or spring season was brilliantly inaugurated by the Berlin Philharmonic Orchestra, under Furtwängler, in two concerts at the Opéra. The yearly visit of this admirable instrument is anxiously waited by the musical populace, and this year as in former, the success of orchestra and conductor was overwhelming. Extras had to be given and the Opéra rang to the cheers and salvos of two bright, discriminating and appreciative congregations.

The orchestra may have an equal in the world, but no superior, and the same can also be said of Furtwängler. His sense of rhythm is one of his greatest assets. His style is impassioned and warm; his gestures precise, subtle and plastic, and it were difficult to say which of his readings gave the best account of his craftsmanship and musicianship.

The Mozart Petite Serenade Nocturne was prodigious in finesse and lightness of touch—so light it seemed as if silence had become audible. Debussy's Nuages and Fêtes, Ravel's Pavane, Strauss' Zarathustra, Beethoven's Leonore Overture, No. 3, and a Wagner group, were outstandingly eloquent. The Funeral March, from Götterdämmerung, had the beauty of heroic splendor, a Shakespearean *crescendo* translated into amaranthine tone. The Siegfried Idyll shimmered in romantic glow. The Flying Dutchman overture had dramatic sweep and amplitude. Beethoven's first symphony, which most people mistakenly consider Haydnesque and Mozartian, instead of tracing its lineage back to the Italian symphonists of the seventeenth century (Corelli, Sammartini, *et al*), sounded young and fresh, and if not an original production of Beethoven's genius, nonetheless delightful and good to hear.

For not a few admirers, Furtwängler's leading interpretations were no doubt the Schumann fourth symphony, op. 120, and the Beethoven Great Fugue for strings. Not many conductors know what to do with these works, the one because of its (to this epoch) impoverished orchestraton and assumption of a sort of glorified Lieder character; the other because of the colossal intellectual demands it makes upon the one who would present it. Furtwängler made them memorable, cherishable experiences. His genius—for only genius can do it—established in the Schumann a sense of perfect balance and

(*Continued on page* 24)

## Trio of Opera Houses Flourish in Nice

### Municipal and Pier Casinos and Grand Opera, in Competition, Present Principals from All French Stages—Burdino an Outstanding Success—Parsifal Premiered—Argentina, Operettas Applauded

By RAYMOND HALL

NICE—The ever-festive city of Nice has again offered an operatic diet of much interest for variety of repertoire and worth of artistic personnel. Besides its two regular lyric stages—the Opéra and the Casino Municipal—its picturesque Casino de la Jetée, on the pier, offers a good range of light opera, from the classic Lecocq and Hérold to the modern Léhar and Benatzky. Operetta and separate acts from serious opera, as well as concerts, are often purveyed in the Nouveau-Casino and in the Casino des Nouveautés. With the nearby Monte Carlo and Cannes, not to mention Menton and San Remo, the range of attractions is wide.

Nice's foremost lyric stage is, of course, the local Grand Opéra, since last season under the zealous general direction of Raymond Ancel. It is the ambition of this enterprising producer to make his house the most artistic in France. He is actively seconded by Nice's musical-minded mayor, M. Jean Médecin. M. Ancel is fortunate in his two chief collaborators. His musical director, Georges Lauweryns, has been proclaimed by the Parisian critic, Emile Vuillermoz, as France's foremost opera conductor today. Octave Guichard is one of France's most original *régisseurs;* he defies conventions. It is a strong triumvirate. MM. Gressier and Boisard are the able assistant conductors. There is a good ballet master, M. Céfail, and a decorous ballet corps led by Mlles. Popineau and Cassini.

As regards artist personnel, M. Ancel and his colleagues have definitely abandoned the old permanent troupe basis in favor of an outright "star" system. It is their idea to secure for each rôle the best available talent, in voice, physique and temperament. Their solo rosters are composed of leading figures of the French lyric stage, in large part from the Opéra and Opéra-Comique of Paris, the Monnaie of Brussels, and the Opéras of Lyons, Strasburg, Bordeaux and Monte Carlo, not to mention connections with foreign houses. A typical example is André Burdino, a young tenor of exceptionally fine gifts, who besides the two Parisian stages has already sung at La Scala, Covent Garden, the Vienna Staatsoper and the Barcelona Liceo. His appearances in Carmen, Manon, Werther, Mignon, Tosca, and Boheme were among the big successes of the Nice season.

In point of repertoire the list of restorations and remountings prepared this year

(*Continued on page* 24)

# ART AND NATIONALISM

By ERNST KŘENEK

*EDITOR'S NOTE:—The writer of this article, known in this country chiefly as the composer of Jonny spielt auf, produced at the Metropolitan Opera House in 1928, is widely regarded, with Paul Hindemith, as the most distinguished representative of his generation of European composers. Born in Vienna in 1900, he has to his credit an astonishing number of instrumental and vocal works, including several operas, the most recent of which, Charles V, is now awaiting performance. Krenek, an Austrian and a Catholic, though formerly one of the most active figures in German musical life, has virtually withdrawn from that arena since the advent of the new régime, both as composer and writer. Here for the first time he breaks his self-imposed silence with reference to recent developments in Central Europe.*

THE process of subdividing Western humanity into water-tight compartments called "nationalities" appears to be reaching its limit. Not only human beings, but all phases of human activity are affected, and labelled according to national concerns: we have "national" agriculture and "national" industry; soon we may have "national" medicine and "national" mathematics. We have, it is true, not yet reached the point where we concede the truth of $2 \times 2 = 4$ is only on a national hypothesis, but we do regard this truth as important only if it is useful to national interests. Thus we have taken the first step toward making it relative.

It is no wonder, then, that art is especially exposed to attack by the nationalists. Since it deals with the realm of pure fantasy it is especially attractive to the febrile imagination of these "idealists," who exalt even their most earthbound principles into ideals. Indeed they regard the capture of Art as a particularly desirable triumph, because it appears to be such a suitable subject for ideological reform—and immune from the catastrophic economic consequences which threaten almost every other field.

But it is, in truth, a profitless victory, for there is nothing much in Art that can be seized. Geographically speaking, a work of art "belongs" to the country of its creation, whether this country proclaims its proprietorship or not—and even if it denies it. In spirit, however, it belongs to anyone, of any nationality, who accepts it, again without—or even against—the will of the nation in whose bosom it was born. It is easy to understand and sympathize with the pride that nations take in the works of their geniuses. It is possible even to condone a certain degree of national rivalry in this sphere, provided it remains within the bounds of fairness and decency. But the new nationalism commits a fundamental and most dangerous error when it invades the realm of art. For it refuses, on the one hand, to recognize everything that is the result of the age-old interrelation between races and nations and which by this very token is the peculiar product of these nations. On the other hand, it presumes to dictate, on the basis of a purely external choice, those particular forms of expression which are to be recognized as national.

### NARROW WORSHIP OF RACE

In most cases these hypothetically national peculiarities are derived from the popular concomitants of a supposedly glorious period of national history. And the limits to which the nationalist desires to reduce creative art usually correspond to the framework of a narrow cult of folk-song and folk idioms. But the true beginnings of a nation's cultural history are not to be determined by such superficialities; the true source of a nation's spiritual life coincides with great achievements of inspirational character that are accomplished by individuals. These are, it is true, not wholly independent of their environment; but the soil in which they grow is an *a priori* condition which demonstrates itself unavoidably and unconsciously. For instance, none will deny that Richard Wagner created on the ultimate basis of German, Verdi on that of Italian style; but this is without significance for the value of their achievements. To explain the power of their genius by saying that it corresponds to a particular, *a priori* demonstrable national idiom would be a complete perversion of the truth. For the exact opposite is true: it is the autonomous greatness of their achievements that furnishes concrete evidence for the existence of a national intellect during a more or less extended historical period, and so forms the spiritual habitus of the nation. Only that which the genius creates, by means of a single and unrepeatable effort (unconsciously drawing from the national as well as from other sources) endows the intellectual life of the people with certain characteristic traits. Yet our legitimate admiration of this achievement must never lead us to demand the systematic cultivation of such traits, for this would mean the enslavement of future creative art.

### TRUE ACCOMPLISHMENTS OF THE PEOPLE

The glory and greatness of a nation are by no means predetermined in nature; they arise only through the greatness of the accomplishments which emerge from the people's midst. Hence the virtues of these individual accomplishments can obviously not be measured by that which is created by, and dependent on, the accomplishments themselves. These virtues are determinable only

*ERNST KŘENEK*

by independent artistic laws; they are comparable only with their own kind, measurable only by their content in terms of the eternal substance, and not of that ephemeral character which seems to fill the requirements of an objectively indefinable folk idiom. They are recognizable by the degree in which a work of art rises above material conditions (including national characteristics) into the realm of truth; for the particular is recognizable only by its relation to the general.

Were Shakespeare nothing but eminently English, foreigners would not be able to understand him at all, and he would contribute to the glory of English literature only in a small degree. But he speaks to us through that which he was able to create within himself out of his Englishness, and the higher this creation of his penetrates into the realm of the universal, the more completely does his brilliance redound to the glory of the British nation.

The dictum of a certain nationalist that each definitely developed race has its own handwriting in the Book of Art is very much to the purpose—only the conclusion he draws is false. For surely the content of that which is written is more important than the handwriting. However interesting may be the conclusions we draw concerning Goethe's character from his handwriting, his eminence certainly does not rest upon the shape of his letters, but upon the greatness of the thought which he recorded by their help.

This, indeed, has nothing to do with that internationalism which is so much taboo in certain quarters today. Greatness never adopts a vague, cosmopolitan tendency in order to suit everyone's taste. Quite the contrary, for the only art works that attain universal validity are those which have individual character and originality, and so appear worthy of imitation to other nations; while merely average achievements, abounding in *clichés*, never attain more than local fame. The more mediocre the works the more they resemble one another, and the less recognizable is their individual and, therefore, also their national origin. Yet it is the mediocre artist who shouts loudest for a "national" art.

### THE BIOLOGICAL FETICH

Curiously enough, the nationalists claim to combat materialism in every form; yet their adherence to natural premises means an overestimation of biological, i.e., purely material, facts; and this over-estimation is a genuine heritage of the crassest monism of the second half of the nineteenth century. I am convinced that any effective effort to combat this new form of materialism must be based upon a recognition of the fact that the basis of western civilization is Christianity. Extreme nationalism embodies in its essence a denial of Christian thought, which is based on the idea of universalism, i.e., catholicity. Western Christian ideology has in fact established that world-wide intelligence which enables humanity to create and appreciate spiritual values of universal significance.

It should no longer be possible to persist in that materialistic naturalism which seeks to shut men off irretrievably from their kind in artificially created groups, according to their predestined physical character. Whether we define these groups as "classes" or "races," the result is the same—it is one kind of materialism or another. To assert that the philosophy of a national or racial community is dependent upon its natural qualities, and is therefore exclusively its own, is to proclaim an ethical relativity which is diametrically opposed to Christian thought. It is, in fact, a denial of the doctrine of grace. And without that Doctrine we are in danger of a real "Decline of the West."

Western art, which must develop on a universalist basis to ever increasing spirituality, can escape from a threatening Babylonian captivity only by returning to its metaphysical foundation, to the religious roots of Occidental culture.

It must determine to remain the language of the few who rise above the tumult and call to each other across the abyss, so that the threads may remain unbroken and the lighted trail of the godly be not extinguished. It must be the heritage of those who carry the vital spark until a new place can be found in which the holy fire may burn.

# WHAT THE LIBRARY OF CONGRESS MEANS TO AMERICAN COMPOSERS

By ROY HARRIS

EVERY American student in Europe knows that a certain time will come when he must return to his native soil. If he has profited by his years of study abroad he dreads that day. It is not the return to native soil which he dreads. It is that he will have to set aside the sense of inner expansion which gives his days an elastic alertness and his nights a sweet peace.

One Spring morning in Paris I awakened with the realization that the time of my return was only twenty short days away. In Paris I had grown in self-esteem from an apologetic student to *"monsieur le compositeur."* Paris had taught me that even potential composers, painters, sculptors, architects were to be respected if they worked hard; and that if they achieved genuine distinction they were to be more than respected because they had proven that the creative fire still burned in their generation. I was only vaguely aware that I had learned to respect my art and to be proud of a *métier;* but I knew that my four years of concentrated study had yielded me a glowing sense of being a coördinated person with purpose, direction and momentum.

The time came. On the eve of departure there was the usual farewell drinking, the condolence of those whose day had not yet come, the revisiting of early morning market-places, the last look over Paris from Sacré Cœur, the last breakfast. There was the dull, heavy feeling as one pulls out of the familiar Gare St. Lazare, the reliving of long Spring and Summer tramps as one glides through French countryside, the last fading view of French soil—the return to the cabin to come to grips with oneself. Then "dat ole davil sea" does her work. She confuses our memory of lands, and streets and buildings, and faces and customs. She isolates us from our customary associations for a few days. There arrives a time when one is nearer to American soil than European, and with this moment come purpose, will, hope. I was glad to be coming home bringing something back with me. I had not wasted my time.

Then came a shock I was not really prepared for. The noise, the race against time—the newness. New suits, new automobiles, new buildings—the religion of newness and the breathless anticipation of tomorrow. Had America been this way five years ago? Had I changed so much in five years? The five days' journey to Western shores through mountains, prairies, deserts, reassured me that the same sun shines upon us, the same fundamental laws govern American lives. Thousands of acres of soil were planted. These rural Americans had the patience to plant in springtime and wait through summer for harvest. They would know also that music had to grow slowly—had to be tended and cared for—lived for through the seasons.

### A CHANGED AMERICA

But when I returned to the scenes of my childhood I soon learned that the farmers no longer lived and waited with their crops. When they did not have to work the soil they eagerly escaped to the nearest city for diversion. They were no longer farmers. They were industrial agriculturists. They were not interested in anything I might create in their midst because they were not interested in their own work. Everywhere I went I was met with the same question, "Well, what are you going to do now?" I was a grown man, educated, I must accept the responsibility of citizenship. One cannot be a student all one's life. Obviously I must teach, lecture, get a job as a piano salesman, or a salesman of anything having a remote connection with music. One did not just compose music. That was only an indulgence. My studies abroad were to give me authority—i.e., some stock in trade which I could sell. Of course if I could have the energy left to write a few little piano pieces and songs or even some choruses which were not too difficult to perform, that would boost my teaching value.

No words can express the nostalgia for Paris which oppressed me during my first year of return to America. It was not the sense of age which I missed—the desert, only a few hours distant, seemed older than the horizons which surrounded it. It was not the lack of good music—the orchestra nearby gave better performances than I was accustomed to hear in Paris. I had records and scores, I had books, and beauty on all sides. It was the historical perspective which was lacking. In Europe there was a tradition of how great art had been created because great artists had lived in those cities, worked and played, eaten and slept in those houses, walked in those streets, seen their works rejected or acclaimed in those galleries and theatres. They had no false idolatry of past masters, nor did they think their own people incapable of great art. Art was part of the process of being civilized. They would be surprised if their own civilization did not contain a leavening of men and women who were only interested in producing new music, new poetry, painting, sculpture. Men and women who, because of these peculiar gifts and capacities, had necessarily to live a life of different intensity and rhythm than the life of the average layman.

This point of view was taken for granted. It was not even discussed. But among my friends in California it was the one topic which seemed never to wear threadbare because we were being crushed by a society which had no conception of that point of view. This society believed and acted on the assumption that all great music had been written; that new mechanical devices for the reproduction of music were really of more significance than new music; that the performances were more important than the music performed; that only *poseurs* and maladjusted eccentrics really stood for new music, which was a sort of fad, that a musician's business is to teach and perform music, not to create it; that any financial support which might be granted a composer was really in the nature of charity, much like the support given orphan asylums. In short, that the more serious a composer is, the more he is to be regarded as a liability to the social structure.

One evening a group of us were talking over these matters for the hundredth time when an old scholar in our midst spoke up. "You fellows can't be any good to yourselves or anybody else moping around like this. You'll never do anything by cutting loose from your own soil and becoming expatriates. What you should do is go periodically to the Music Division of the Library of Congress. It belongs to America—and it is in the governing seat of America. And there you will find a genuine understanding of music past and present and a real concern about the future of American music. There you

(*Continued on page 21*)

## IN NEXT WEEK'S ISSUE

THE SOCIAL PATTERN OF MUSIC

By TRUE MORRIS

# Boston "Pop" Concert Series Has Auspicious Opening Week

## Varied Programs Conducted by Arthur Fiedler Hold Ballets—Sanromá Appears as Soloist—Carl Friedberg Offers Recital at Ritz-Carlton

BOSTON.—This city's unique institution known as "Pops" opened its forty-ninth season at Symphony Hall on May 2, with Arthur Fiedler starting his fifth season as conductor of these concerts.

Mr. Fiedler has been an unusually popular figure during his tenure and has accordingly been in large measure responsible for the increasing throngs which have attended these spring-night concerts. The principal reason for his success has been, no doubt, that he has tried to realize in practice the historical function of the "Pop" concerts, which were founded to enable people to hear the best of light music played by a first-rate orchestra in attractive surroundings and in informal atmosphere.

The orchestra is the Boston Symphony Orchestra, minus most of the soloists and a few others; the setting, Symphony Hall, with tables on the floor. At the tables are men and women (and children, too) eating and drinking while listening to a Strauss waltz or a light operatic overture. One can smoke here in comfort, also; and discreet conversation during the progress of the music does not draw indignant stares. The balconies are filled with people who are seated as at a regular concert; but they, too, may refresh themselves at the bar during intermissions.

### POPULARITY OF HISTORIC CONCERTS

Because the concerts are held nightly over a period of more than two months, and because the season is springtime, Mr. Fiedler realizes the desirability of furnishing so-called popular programs, not disdaining a selection from a current musical play. At the same time popular music today includes works which might have been heavy fare for a previous generation—the Dance of the Seven Veils from Strauss' Salome, for instance. And in actual practice Mr. Fiedler includes on practically every program selections from the regular symphonic repertoire—such as the entire Respighi Pines of Rome, which featured the opening night.

While Mr. Fiedler's shrewd program-building has increased the vogue of "Pops," a further increase is expected this season because of the fact that full-strength wines and beers will be served for the first time since Prohibition went into effect—and the old "Pops" wine list was excellent.

Since the opening night's program was typical of "Pops," it may be listed in full: march from Gounod's Queen of Sheba; Thomas' Mignon overture; The Medieval Castle by Bolzoni; the Strauss Dance; The Saporogian Cossacks by Glière; an Irish Reel for strings, by Pochon; Respighi's Pines; Komzak's waltz, Girls of Baden; Suesse's Jazz Nocturne, and the march from Wagner's Tannhäuser.

An additional reason for increased patronage may be seen in the various special nights and programs that liberally punctuate the season. The second night, May 3, was Spanish Night, the program consisting entirely of music by Spanish composers or by composers writing in the Spanish vein. Dancing featured this program, Miriam Winslow presenting some well-conceived solos to music by Massenet and Turina, while Hans Wiener and his Dance Group appeared in Falla's El Amor Brujo.

Not only were the choreography and dancing of this presentation unusually able, but the limited lighting equipment was so imaginatively used that it offset the handicap of a scenery-less stage. The orchestral score was given a brilliant and imaginative performance under Fiedler, so that the entire ballet received an exceptional production.

### SANROMÁ IS SOLOIST

Artistically the important number of the program of May 7 was the Schumann piano concerto, with Jesús María Sanromá as soloist. It was possible to disagree with Mr. Sanromá's tempi on occasion, but there was excellent accord between pianist and conductor, so that the rhythmic ensemble was most happy. Russian music filled the entire concert of May 8. On the following evening Mr. Sanromá was again soloist, this time in the Constant Lambert Rio Grande, which is of course a *tour de force* for Sanromá. The chorus was the Cecilia Society, of which Mr. Fiedler is the year-around conductor. With all forces working in complete sympathy; with the chorus especially sensitive to nuance; with Marie Murray's voice almost ideally suited to the contralto solo measures, Mr. Fiedler's rhythmically forceful version of the score received a first-rate performance. On the same program the Cecilia chorus was heard with the orchestra in a spirited presentation of the Polovetzkian Dances from Borodin's Prince Igor.

### CARL FRIEDBERG A RARE VISITOR

Carl Friedberg played a program at the Ritz-Carlton Hotel on May 3, the last in a series of three Morning Musicales for the benefit of unemployed musicians. Mr. Friedberg, who has scarcely visited Boston in recent years, presented Beethoven's Moonlight sonata, Schumann's Kinderscenen, and short pieces by Brahms, Schubert, Prokofieff, Chopin and Debussy. An intimate audience listened to performances perfectly scaled to the concert room. Of especial beauty and charm was the pianist's exposition of the Kinderscenen; while the clarity and delicacy of the Chopin playing made the customary super-Romantic performance seem ridiculous.

### BACH CHORUS AT FOGG MUSEUM

The Bach Cantata Club presented a program before a large and reverent audience at the Fogg Art Museum, Harvard, on May 8. The music consisted mostly of choral works by Bach and Palestrina, but there was also a performance of Holst's beautiful, chant-like three songs for soprano and violin. The church-like character of the concert was intensified by the failure of the program to identify any of the performers and by the fact that they were not entirely visible to most of the audience.

### EDWIN PERKINS BROWN MEMORIAL

A concert in memory of Edwin Perkins Brown, recently deceased president of the New England Conservatory Board of Trustees, was given in Jordan Hall on May 4 by the Conservatory Orchestra under Wallace Goodrich. Besides Chadwick's Adonais Overture, Loeffler's By the Rivers of Babylon, Schubert's Unfinished Symphony, and the Good Friday Spell from Wagner's Parsifal, the program included the first movement of the Brahms violin concerto, with Jacques Rubinstein as soloist. M. S.

## *Mendelssohn's Elijah Presented at Cornell*

ITHACA, N. Y.—An impressive production of Mendelssohn's Elijah was given in the Cornell Drill Hall on May 5, when Prof. Paul J. Weaver, head of the department of music at Cornell University, conducted a chorus of 450, the New York Orchestra and guest soloists in the work.

The performance reflected credit on the leadership of Prof. Weaver. The chorus sang with force and cohesion, unity and expressiveness, and vocal ensemble, orchestral and solo passages received alternating prominence and recession in a skillfully balanced tonal whole.

The soloists—Emily Roosevelt, soprano, Doris Doe, contralto, Dan Gridley, tenor, and Richard Bonelli, baritone—scored in their respective rôles. Miss Roosevelt sang with clarity and feeling. Miss Doe was a contralto protagonist of vocal and interpretative richness. Mr. Gridley supported the tenor lines in expert fashion, impressive in voice and style. Mr. Bonelli, as Elijah, gave a portrayal noble in tone and of dramatic appeal. Representing local solo talent was Henry A. Carey, Jr., of Ithaca, boy soprano, who made much of his brief passages in the interchange between the Youth and the Prophet. An audience of 3,500 attended, giving every evidence of delight.

This was the third appearance of the New York Orchestra during their visit to Ithaca. Friday night and Saturday afternoon they were heard under the musicianly baton of their own conductor, Nikolai Sokoloff. On both occasions the organization upheld the enviable reputation which they have earned in their appearances in New York City and elsewhere.

It is hoped that this series of concerts will be the forerunner of a resumption of the regular annual music festival of Cornell University. S.

## *Madam Butterfly at Radio City Music Hall*

A condensed version of Puccini's Madam Butterfly, playing about an hour, was presented as the program divertissement four times a day during the week of May 10 to 17 at Radio City Music Hall. It was conducted by Erno Rapee and staged by Leon Leonidoff and had as members of the cast Anne Roselle (Butterfly), Edwina Eustis (Suzuki), Myron Duncan (Pinkerton) and Alfredo Gandolfi (Sharpless). Before the performance Leonard Liebling, music critic of the New York American and editor-in-chief of the Musical Courier, offered an admirable *résumé* of the plot of the opera.

All of the principal arias and scenes of the opera were retained in the shortened presentation, and the musical cuts in the score were made with expert care to preserve the continuity of the melodious work. Particular praise is due Mr. Rapee for the manner in which the music was heard. The fine orchestra played with a tonal excellence unsurpassed in New York by any other body of musicians except the Philharmonic Orchestra, and under Mr. Rapee's eloquent directorship gave motion picture patrons the opportunity to hear Madam Butterfly in all its detailed beauty.

Sumptuously staged by Mr. Leonidoff, with dramatic veracity pointed occasionally to enhance the poignant qualities of the production, the opera was welded into two scenes. The first was a gorgeous oriental pageant picture representing Act I, much more elaborately set than the presentation of the Metropolitan Opera Acts II and III were shown as a unit with a brief closing of the curtains (to denote the passing of time) during an orchestral interlude with an offstage chorus assisting.

Miss Roselle was in splendid voice at the performance this reviewer heard. Complete surety of tone, vocal warmth in the middle register and clear brilliance on top notes were her outstanding achievements. The most finished performances, however, both from a histrionic standpoint and in character conception, were those given by Miss Eustis (Suzuki) and Mr. Gandolfi (Sharpless). Mr. Gandolfi, in particular, acted and sang with finesse of the highest order—a difficult feat on a stage of such huge dimensions as that of the Music Hall. Mr. Duncan was an adequate Pinkerton, although he was inclined to force top tones, evidently in an attempt to be heard to the farthest seat of the top gallery. Such effort was unnecessary when amplifiers and microphones were assisting the audience's hearing. Had Mr. Duncan displayed his admirable vocal ability in the way in which Mr. Gandolfi sang, the microphones would have aided him as advantageously.

It is to be hoped that the executives of Radio City Music Hall will continue this policy of producing opera for the benefit of its audiences. The capacity house present at the time this performance was heard was vociferously enthusiastic, rewarding all of the artists after their arias with resounding applause. Surely a cut version of Aida, La Boheme, The Bartered Bride, Tosca or even Salome should create operatic interest in people who may never have had previous opportunity to hear it. H. J.

## *Sigma Alpha Iota Installs San Antonio, Tex., Chapter*

Sigma Alpha Iota, national music fraternity for women, installed its sixty-fifth chapter on May 4 and 5 at Our Lady of the Lake College, San Antonio, Tex. Mrs. Clarence M. Sale, national executive secretary, Oklahoma City, Okla., was the installing officer. She was assisted by Mary Terrell, Ruth Tinnin, and Mrs. E. P. McMahon, of San Antonio.

As Phi Mu Phi, local music organization, the chapter has been active in San Antonio for the past four years. For approximately the past two years it has been under the supervision of the national fraternity, and recently, having fulfilled the requirements and provisions necessary, was admitted and installed as an active chapter, Sigma Rho.

At a banquet held at Our Lady of the Lake College on May 5 a short musical program was given by Bernice Rihn, who sang several numbers accompanied by Frances Green, and Leona Rahm, violinist, who was accompanied by Goldye Hollander. Ruth Herbst MacDonald presided at the affair, and welcoming speeches were given by Mary Lucy Clarke and Ruth St. Romaine.

At the installation banquet Saturday evening, at the St. Anthony Hotel patio, messages of greeting from the national officers and many of the active chapters of the fraternity were read, a short talk was given by Mrs. Sale, and an adress was read by her which had been written for the occasion by Gertrude Evans, national president.

Charter members of Sigma Rho chapter are Ruth Herbst MacDonald, president; Merry Fu Gate Brendel, vice-president; Frances Louise Green, secretary; Dorothy Bell Newton, treasurer; Mary Elizabeth Urban, editor; Olga Louise Seiser, sergeant-at-arms; Mary Irene Block, Minerva Garcia Bres, Mary Lucy Clarke, Inez Marie Dielmann, Melveen Vivian Franklin, Goldye Marion Hollander, Ruth Inez St. Romain, Bernice Ambrozine Rihn and Leona Elizabeth Rahm. Sister Amabilis, head of the music department at Our Lady of the Lake College, was initiated as a chapter honorary member.

## *Philadelphia Brahms Chorus Elects Officers*

PHILADELPHIA.—The eighth annual dinner of the Brahms Chorus of Philadelphia, Pa., was held on May 10, and the election of officers for the ensuing two years took place. Those elected were Louis Doelp, president; John Harper, vice-president; Mabel Bradley, recording secretary; Samuel D. Scott, corresponding secretary; Lula E. Weisel, treasurer; Mabel Walmer, Ethel Butler, Roger Newcomg, W. M. Robertson, members of the board. N. Lindsay Norden is the conductor. The chorus will resume rehearsals in the early fall of the Bach Christmas Oratorio, for the winter concert.

# Bethlehem Choir Holds Bach Festival

(*Continued from page 5*)

*BRUCE CAREY*

taken by an audience eager to hear the mass, and on the campus outside a large crowd gathered.

Mr. Carey scored another high artistic achievement in his conducting. He had directed the choir in the B Minor Mass twelve months earlier in a concert dedicated to the memory of Dr. Wolle. This year's exposition again took full cognizance of the titanic proportions, the nobility of outline and the intricate construction of the score. The chorus yielded him the requisite swell and volume, nicety of balance and dynamic pliability.

The assisting artists repeated their success of the previous day. Miss Hayden was a soprano protagonist of clarity and vocal beauty; Miss Bampton's lofty tonal art gave fine account of the contralto rôle; Mr. Gridley sang with purity and fastidious observance of style; and Mr. Huehn showed himself a Bach interpreter of distinction, generously endowed in voice and dramatic power.

The trombone choir was heard against before each session of the main program. T. Edgar Shields was the festival organist, and Ruth Becker Myers, pianist. The orchestra was made up of members of the Philadelphia Orchestra. It may be said that the orchestral portion of the B Minor Mass was given a much better performance than the corresponding passages in the Christmas Oratorio. During the evening session of the first day, the chill in the weather necessitated the closing of the chapel windows, thus depriving the auditors outside on the campus of their privilege of hearing the second section of the oratorio. It is to be regretted that this action was taken, as many outside the church were disappointed.

The B Minor Mass was broadcast for the first time at this festival, the Columbia system being employed. It was observed that almost every radio set in the town of Bethlehem—in stores, in homes and in restaurants, seemed to carry the strains of the mass. Thus, those who were precluded by lack of room from attending the festival in person, had opportunity to hear at least a portion of the performances.

## *Percival Price Wins Pulitzer Prize*

Percival Price of Ottawa, Can., was chosen to receive a music scholarship when the Pulitzer prizes and traveling scholarships were bestowed at the commencement of Columbia University. This is an annual scholarship, having the value of $1,500, which goes to the "student of music in America who may be deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction, on the nomination of a jury composed of members of the teaching staff of the department of music in Columbia University and of the teaching staff of the Institute of Musical Art."

## *Mus. Doc. Degree for Godowsky and Sembrich*

The Curtis Institute of Music, Philadelphia, will on May 22 confer a degree of Doctor of Music on Leopold Godowsky, eminent pianist. Mme. Marcella Sembrich, formerly of the Metropolitan Opera, is to be similarly honored on the same occasion. Dr. Josef Hofmann, director of the Curtis Institute, will confer the degrees.

# Reading Choral Society Presented At Philadelphia Y.W.C.A. Convention

## Portions of Bach B Minor Mass Are Directed by Lindsay Norden—Curtis Institute Student Recitals

PHILADELPHIA.—An important feature of the thirteenth national convention of the Young Women's Christian Associations of the United States, was the Vesper Service held on May 6 at Irvine Auditorium. In this service, the association was deeply indebted to the Reading Choral Society for the latter's beautiful work in the Sanctus from Bach's B minor Mass, Dona Nobis Pacem, from the same mass, and The Omnipotence by Schubert. N. Lindsay Norden is the able conductor of this organization, and again gave evidence of his excellent qualities as a trainer, for the chorus did fine work in these three numbers. Laura Snyder, soprano, sang the solo part in The Omnipotence, with good tone and musical feeling. Carroll W. Hartline at the organ, and Chester Wittell at the piano, also contributed valuable assistance.

CURTIS INSTITUTE OF MUSIC RECITALS

The tenth students' concert of the season at the Curtis Institute of Music was given in Casimir Hall on May 3, by the students of Emilio De Gogorza, with Vladimir Sokoloff, pupil of Harry Kaufman, accompanying. Those appearing at this time were Abrasha Robofsky, Carol Deis, Lester Endlander, Ruth Carhart, Leonard Treash, Eugene Loewenthal and Agnes Davis. Each one is the possessor of a voice of beauty, skillfully used. The audience was enthusiastic and recalled the soloists numerous times.

The twelfth students' concert was given on May 9 by the Casimir Quartet. The personnel of the group is Charles Jaffe and James Bloom, violins; Alvin Dinkin, viola; Victor Gottlieb, cello. These young men are pupils of Dr. Bailly in chamber music, and have without doubt absorbed much of their instructor's enthusiasm for this type of music. Their performance at this concert augured well for their success before the public of many cities. The program was an exacting one, beginning with the Dohnányi quartet in A, op. 33, followed by the Stravinsky concertino for string quartet, and closing with the Beethoven quartet in F, op. 135.

The Dohnányi opus required many technical feats, all of which were achieved with ease and artistry. The Stravinsky work abounds in the rhythmical complexities common to his writings, followed by a solemn and sustained section. This too was given a convincing performance. The Beethoven quartet was a marvel of beauty and strength, in which each of the young players revealed depth of tone, technical virtuosity, excellent ensemble work and artistic interpretation. Their entire work of the evening was enjoyed, not only by the students present, but by members of the faculty. The applause was spontaneous and prolonged. M. M. C.

### *Goossens Concludes Conductorial Season with Cincinnati Orchestra*

Eugene Goossens has closed another season as conductor of the Cincinnati Symphony Orchestra with another notable record of achievement. The orchestra's 1933-34 list of performances included local, American and world premières, and the concerts featured eminent soloists. The season included sixteen pairs of Friday afternoon and Saturday evening programs, as well as ten Sunday afternoon "pop" concerts and five Young People's Concerts given on the Tuesday afternoons of October 18, November 15, December 13, January 24 and February 28.

The soloists for this year included Artur Schnabel, Jascha Heifetz, Elisabeth Rethberg, Josef Hofmann, Walter Gieseking, Vladimir Horowitz and Richard Crooks. Works performed for the first time in Cincinnati were the overture to Berlioz' opera Beatrice and Benedict; Vaughan Williams' A London Symphony; Glazounoff's symphony No. 8 in E flat; Scriabin's symphony No. 3—The Divine Poem; Sibelius' symphony No. 3 in C; that of Schubert, No. 5 in B flat; Iberia by Albéniz-Arbos; Bach's suite in D, No. 3; the suite for small orchestra from Rameau's Castor and Pollux; Elgar's concerto for violin and orchestra, op. 61; Werner Josten's Concerto Sacro No. 2; Ernest Schelling's Morocco; Ravel's Valses Nobles et Sentimentales; Dvorak's symphonic variations on an original theme; Goossens' Sinfonietta; Beethoven's Equali No. III for four trombones; Music for the Theatre by Aaron Copland; Richard Strauss' Macbeth; Two Passacaglias by Cyril Scott; Casella's Fragments from the Choreographic Comedy, The Convent at the Water's Edge; and Roussel's Symphonic Fragments from the ballet-pantomime, The Spider's Banquet.

*EUGENE GOOSSENS*

The American premières were the symphony No. 5 of Arnold Bax, Rimsky-Korsakoff's overture, Ivan the Terrible, Joseph Jongen's tone poem, Impressions of the Ardennes, and a prelude, The Forgotten Rite by John Ireland.

Whithorne's symphony No. 1 in C minor was given its world première. This was one of four American works included in the season, the other three being Schelling's Morocco, Copland's Music for the Theatre, and Josten's Concerto Sacro No. II.

The "pop" concerts have been designed to give the audiences programs of the lighter and more familiar music at a modified price. Mr. Goossens conducts all these concerts, which are given by the full orchestra, and which maintain in every respect the standard of performance.

The concerts for junior music-lovers, also directed by Mr. Goossens, include on every program one movement from one of the classical symphonies, and all the numbers, chosen primarily to interest and amuse young listeners, are also selected to appeal to adult concert-goers. The music played is shorter and simpler than that of the senior concerts, but entirely worthy of the dignity and artistic capacity of the orchestra. The music appreciation classes in the Cincinnati schools based their study upon the music played at the Young People's Concerts.

Mr. Goossens and the orchestra also fulfilled an out-of-town schedule in addition to their Cincinnati activities.

# Indianapolis Orchestra in Request Program

## Gregor Piatigorsky and Efrem Zimbalist Appear in Local Concert Courses

INDIANAPOLIS, Ind.—A request program was presented by the Indianapolis Symphony Orchestra in the final concert of the season. A colorful program of works by Franck, Schumann, Tschaikowsky, Mendelssohn and Nicolai was directed by Ferdinand Schaefer for a warm and appreciative audience. The Franck symphony had a masterful interpretation and won tribute from the faithful patrons.

Wilhelmina Eberhart, coloratura soprano from the studio of Hanna Butler in Chicago, was soloist in the Bell Song from Lakmé. Her singing revealed excellent tone quality, depth of feeling and understanding.

Plans for next season are uncertain, as the management faces a deficit due largely to weather conditions. The fourth season has been a trying one, but hopes are held that the organization may continue.

Gregor Piatigorsky appeared before members of the Maennerchor last month in a program that appealed to the layman as well as to the musical expert. In the slow movement of the Haydn concerto in D the audience heard one of the most flawless performances it is possible to conceive. Bach's suite in D and a sonata by Eccles pleased the audience and encores were added.

Efrem Zimbalist was presented by the Civic Music Course on April 12. His playing of the Mozart Variations reflected a nature sensitive to musical color and the play of musical mood. H. C. G.

### *Schumann-Heink Sings for Annual Mother's Day Dinner*

Many prominent personalities, including Mayor Fiorello H. LaGuardia, the Hon. James A. Farley, Henry Morgenthau, Sr., Bainbridge Colby, Mary Wooley, president of Mt. Holyoke College, and Senator Robert F. Wagner were heard over Station WMCA on the occasion of the Annual Mother's Day Dinner, May 13.

The program was opened by Ernestine Schumann-Heink, who sang the Star Spangled Banner. The dinner was under the auspices of World Peaceways. The broadcast originated from the grand ballroom of the Hotel Astor, New York.

Home, Sweet Home and Sweet and Low are included among the songs to be sung by Mme. Schumann-Heink on May 20, when the Gerber program is broadcast from the Chicago studios over an NBC-WJZ network. Accompanied by an orchestra under the baton of Charles Previn, the diva also will sing Kreisler's Schön Rosemarin and Strampelchen by Hildach. The orchestra completes the program with Drigo's Valse Bluette. Harvey Hays is the narrator.

### *Mrs. Charles Lyon Krum to Teach at Miami Conservatory*

Mrs. Charles Lyon Krum, voice teacher, is returning to Chicago after a winter season in Miami, Fla. During the summer Mrs. Krum will resume teaching in Chicago, but plans to close her studio in the fall and take her class to Miami, where she is to have charge of the voice department at the University of Miami Conservatory. This completes a long teaching career in the Fine Arts Building in Chicago, many singers having been enrolled at her studios, including Adrienne Lowrie, who for the past season has been with the Miami Conservatory and will continue as assistant to Mrs. Krum.

A master class for teachers, artists and advanced students in voice is to be given by Mrs. Krum for two weeks, beginning December 27.

### *Levitzki on the Air*

Mischa Levitzki, pianist, will be heard in a special recital over an NBC-WEAF network tonight (May 19). His program, featuring two Chopin preludes seldom heard today, those in A and F, also includes Brahms' arrangement of gavotte in A from Gluck's Alceste and Liszt's arrangement of Paganini's La Campanella.

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# Seattle Plans Open-Air Concerts To Aid Symphony Orchestra Fund

## Summer Series to Be Given on Appropriation from Park Board—Galli-Curci and Gabrilowitsch Are Fêted Recitalists—San Carlo Opera Series Applauded

SEATTLE, WASH.—As an added stimulus to the campaign to assist the Seattle Symphony Orchestra, the Seattle Park Board has appropriated sufficient funds to give six open-air symphony programs during the coming summer. The concerts, which are already under rehearsal, will be led by Louis Rotter, assistant conductor.

Ossip Gabrilowitsch and Amelita Galli-Curci were presented in concerts as the concluding events in the annual series of the Women's Federation of the University of Washington. Both evenings the auditorium at Meany Hall was filled to capacity.

Proving Seattle's interest in opera, the San Carlo Opera Company appeared at the Civic Auditorium for eight performances, playing on each occasion to over-flow audiences. It is the first time that opera has been presented in Seattle at popular prices by a cast of national repute, and the response was more than gratifying to its sponsors.

The Philomel Singers (R. H. Kendrick, director) appeared in their annual spring concert on April 30. This group of splendidly trained singers is winning increasing favor, and their careful attention to tonal shadings is a constant source of delight. Nathan Stewart, baritone, won hearty applause for his solos, especially when assisted by the singers in South Carolina Croon Song (Gaul) and Song of the Sweep (Shelley), with which the concert was brought to an enthusiastic conclusion. John Hopper is club accompanist.

The Seattle Chapter of Pro Musica continued its series of recitals on May 7, with a lecture and concert at the Washington Athletic Club. The lecture was given by Mrs. Roscoe Mosiman, who chose for her subject The Place of Music in Our Western Culture, from the Splenglerian Viewpoint, leaving one with a decidedly optimistic outlook. The concert was offered entirely by local musicians, including the Men's Choir from St. James Cathedral, directed by John Henry Lyon: choral group from the University of Washington Fine Arts Department, led by Florence Bergh Wilson; Margaret Moss Hemion, contralto, with Helen Louise Oles at the piano; John Sundsten, pianist, and the Livengood Trio.

An International Exchange Concert of Russian Music was sponsored by the Seattle Musical Art Society on May 9. At the same time, a program of American Music was being given in Moscow, Russia.

Cornish School activities have been featuring concerts and programs from all departments of the school, so many in fact that there has not been an evening when there was not some program of merit being given. A full schedule of concerts is naturally to be expected at this graduating season of the year.

J. H.

### *Maganini and Orchestra Play Over WABC*

Quinto Maganini and his Maganini Symphony Orchestra were heard over Station WABC on May 7 in the series sponsored by the Library of Congress. The broadcast, an all-American program, included Mr. Maganini's own Habanera, his arrangement of Banjo by Gottschalk, Stephen Foster's Village Festival, Burleigh's arrangement of Deep River, and other numbers. The orchestra played this interesting list in expert fashion. Mr. Maganini commented on the music.

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# Winnipeg Orchestra and Choruses Open Manitoba Competition Festival

## Eminent Adjudicators Present from England—Ossip Gabrilowitsch Heard in Celebrity Series—Boys' Choir in Annual Appearance

WINNIPEG, CAN.—The Governor-General, the Countess of Bessborough and vice-regal party were guests of honor at a concert held in the Auditorium on April 14. This concert was prepared especially to usher in the seventeenth annual Manitoba Musical Competition Festival, the festival proper occupying two weeks from April 16 to 28. Sir Hugh Roberton, Dr. Percy Hull and Thomas F. Dunhill had already arrived from England to adjudicate, and were seated in the vice-regal box. Mr. Naylor conducted the Winnipeg Symphony Orchestra, the Winnipeg Male Voice Choir, and the Philharmonic Choir, and Miss Kinley the Boys' Choir. More than 400 performers took part in an event which had never before been equalled in excellence as a local undertaking. The festival competition sessions, for which there were 1,169 entries in 187 classes, began on April 16 and were kept strictly on schedule every day for the two weeks required to complete them.

At the close, each adjudicator gave a short address congratulating all concerned, including management and teachers, on the results achieved, especially with school children's classes and junior entries in solo instrumental and vocal competitions.

GABRILOWITSCH IN RECITAL

Ossip Gabrilowitsch was the artist at the final concert of the season's Celebrity Series directed by Fred M. Gee, appearing in piano recital on April 4 at the Auditorium. Gabrilowitsch gave lavishly of his art and delighted the audience with his many graces of tone and touch, his deft execution and his searching utterances dedicated primarily to the expression of musical truth and beauty. His program comprised Bach, Beethoven and Brahms, ending with Schumann, Ravel and Debussy and two Chopin waltzes as encores. This recital formed a noble climax to a brilliant series.

The Winnipeg Orchestra's fifth performance of the season was given on April 8. Conducted by Bernard Naylor, the players distinguished themselves in their presentation of the Beethoven Leonora Overture (No. 3), the slow movement from R. Vaughan Williams' London Symphony, and the suite from Carmen. Finally, the large audience was enthralled by an inspiring performance of the vivid and colorful Tschaikowsky B flat minor piano concerto. Eva Naiditch played the solo part with fine authority, exhibiting superb technical and tonal skill. Applause and many recalls presented decisive proof that both soloist and orchestra had achieved a victory.

The Winnipeg Boys' Choir (conducted by Ethel Kinley) offered its annual concert on April 9 in the Auditorium concert hall. The ensemble's ease, clearness of diction, beauty in coloring and tonal qualities were a tribute to the care and musicianly training of the conductor. Ross Pratt accompanied and also assisted as piano soloist, contributing the Bach Italian Concerto and the Liszt Campanella.

J. Edward Sutton, hithero known as one of Winnipeg's young pianists, showed able qualities when he gave his first organ recital on April 12 in Grace Church. Assisting were Frank Simons, violinist, and Gertrude Newton, soprano.

The recital hall of the Music and Arts Building was well filled on April 2 when Myrtle Norman Ruttan presented an all-Chopin piano recital. Assisting were Winona Lightcap, soprano, and Anna M. Hovey, accompanist. A. C.

### *Sevitzky Ends First Season with People's Symphony Orchestra*

The recently completed fourteenth season of the People's Symphony Orchestra of Boston was the organzation's first under the direction of Fabien Sevitzky.

Mr. Sevitzky's career as a conductor previous to his taking over the leadership of the People's Symphony Orchestra was an extensive one. It includes several seasons with the Philadelphia Simfonietta, an orchestra which Mr. Sevitzky founded in 1926 and which now gives an annual series of concerts in Philadelphia under his direction. Mr. Sevitzky's experience also covers two seasons of symphonic summer concerts in Warsaw and two tours as guest director with leading European orchestras, among them the Berlin Philharmonic, Vienna Symphonic, Paris Symphonic, Paris Pasdeloup and Warsaw Philharmonic orchestras. He led opera with the Philadelphia Grand Opera and the Pennsylvania Grand Opera for two seasons.

On assuming the post of conductor of the People's Symphony Orchestra, Mr. Sevitzky not only reorganized the group but changed the policy of the organization. He decided to play in every program at least one work of an American composer and to use exclusively American soloists. He allowed music students to attend his rehearsals. The prospectus held Strauss' Till Eulenspiegel, Debussy's Nocturnes, Ravel's second suite from Daphnis and Chloe, Requiem by Mozart, Beethoven's seventh and ninth symphonies and Liadoff's Eight Russian Songs. Highlights of the season's programs include the American compositions—Sowerby's Money Musk, Dubensky's fugue for violins, Air by Arthur Foote, Henry Hadley's Indian Ritualistic Dance, the première of Crist's Japanese Nocturne, Bloch's America, Hill's Stevensoniana, Shepherd's Horizons, Cosana's Negro Heaven, Gilbert's Nocturne, Converse's Concertino and Whithorne's New York Days and Nights. The soloists were Leonora Cortez and Lucille Monaghan, pianists; Madeleine King, soprano, Elva Boyden, contralto, George Tinker, tenor, and Edmond Boucher, bass, in the ninth symphony. The choral parts in the Mozart Requiem and the ninth symphony were executed by Mr. Sevitzky's own vocal ensemble of seventy voices.

### *Stringart Quartet to Complete Pennsylvania Concert Series*

On May 22 the Stringart Quartet of Philadelphia complete a series of six subscription concerts given at the Unitarian Church of Germantown. They will play the string quartet arrangement by Albert Maria Herz of Bach's Chaconne and Jan Brandt-Buys' Sizilianische Serenade, op. 28 (both first performances in Philadelphia); request numbers; Petits Preludes (George Migot), and Glière's quartet in A, op. 2. The first of these concerts was given on December 6, and subsequent programs on December 20, January 31, March 7 and April 18. Included on these lists have been Ernest Bloch's Paysages (Landscapes), Moods, op. 42 (H. Waldo Warner), Fünf Stücke Für Streichquartett (Erwin Schulhoff), Malipiero's Rispetti e Strambotti (Stanzas and Trumpets), H. Waldo Warner's The Pixy Ring, and other unusual items, besides more familiar works. Several of the new pieces had their first local performance, others their American première.

In addition to this series, the Stringart Quartet played in Bryn Mawr and Haverford, Pa.; four other concerts in Philadelphia and several private concerts. Before they close their season, they are booked to give an outdoor concert in Merion, Pa. The personnel of the group comprises Marian Head and Arthur Cohn, violins; Gabriel Braverman, viola; Godwin Stevenson, cello.

### *Heifetz Regains Boyhood Violin*

Jascha Heifetz, who arrived in America on May 10 from Europe, brought with him a quarter-size violin on which he took his first lessons from his father at the age of three. This instrument, which Heifetz had believed lost these many years, was returned to him in Moscow by an old uncle, together with a small bag of foreign coins which Heifetz had collected as a little boy. Heifetz returned here for a single radio engagement on May 13. Today (May 19) he sails again on the SS. Western Prince for Buenos Aires.

### *E. Robert Schmitz Honored by Composers*

Several new works of contemporary composers are dedicated to E. Robert Schmitz. Tibor Harsanyi has completed a concertino for piano and string quartet for Mr. Schmitz; the Einfache Studien by Ernst Toch, recently published, are inscribed to Mr. Schmitz, as well as two other scores recently written—suite for two pianos and orchestra by Alexandre Tansman, and etudes for piano and orchestra by Darius Milhaud.

### *Aurelio Giorni Compositions Heard*

A recital of compositions by Aurelio Giorni was given on April 21 at the New York studio of Carolyn Beebe. Assisting Mr. Giorni were Edna Weese, soprano, Georges Barrère, flute, Gustave Langenus, clarinet, and the Manhattan String Quartet. The program comprised sonata in E flat for flute and piano; Cadenabbia for voice, string quartet and piano; sonata in A for clarinet and piano; and Variations Concertantes on the theme of the British Grenadiers for flute, violin, viola, cello and piano.

Thomas D. McAvoy photo

# HANS KINDLER

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# From Cologne Cathedral to Opera Stage Marks Versatile Path of Hans Clemens

## Metropolitan Opera Lyric Tenor Tells of His Experiences as Soloist on Stages of Many Lands

From the picturesque Rhineland city of Cologne to the opera houses of many other international music centres, the career of Hans Clemens, Metropolitan Opera tenor, has followed an interesting and colorful course. The earliest memories of the singer concern his experience as a child soloist in the choir of Cologne Cathedral, that majestic edifice of the many spires. When only eight years of age he took part in important church concerts in other cities of the Rhineland as a boy soprano soloist. Later, however, his ambition to undertake a musical career was frowned upon by his father, and he began to study architecture.

Love for music proved stronger than any inclination toward a life of blue-prints and after a year and a half of study at the Cologne Hochschule he became the leading lyric tenor of the Opera in that city. He was active there for seven years, singing a wide variety of parts. Then began a series of guest engagements in other cities, at the Civic Opera in Berlin, the Vienna Staatsoper, and in Spain, Belgium, Holland, Sweden and Italy, and for six seasons at Covent Garden Royal Opera in London. His engagement as a member of the Metropolitan Opera, with which he has been associated for four seasons, followed.

Mr. Clemens was recently chosen by Toscanini to sing the rôle of Parsifal in the concert version of the last act of Wagner's music-drama given by the New York Philharmonic-Symphony Orchestra.

"This was one of my happiest and most valuable experiences," says Mr. Clemens. "I was gratified by the friendly reception of the public and fascinated by Toscanini's power and energy and by his artistically serious way at rehearsals. This should give an example to all artists who sing under his baton on how to interpret the music. I found especial inspiration in the part of Parsifal, as my early experience was gained in church music. Need I tell you that I was happy to be under the direction of this remarkable conductor?

### Foresees Better Musical Conditions

"Of course, I am glad to return next season for further activities at the Metropolitan. I am confident that we are to see better musical conditions. The public shows an increasing love for Wagner. In recent years at least, there have never been so many German operas given at the Metropolitan during the same number of weeks. Sometimes, there were as many as three or four—a fact that must be especially gratifying to the Wagnerian singer. This season I was particularly gratified to sing the rôle of Loge in Das Rheingold, and to find the public reception of my work so cordial.

"You ask me about my repertoire? In all, I have sung about 120 large rôles, for in addition to the lyric ones, it also includes heroic parts. Of course, in Europe the German tenor sings Italian operas too, and in my case I find my voice flexible enough for such assignments, which is not always the case, you know, with singers trained for the music-drama. In addition to Mozart, Verdi and Puccini and of course Wagner, I have taken part in many modern operatic works, not to mention the classic operettas, such as Fledermaus and Gypsy Baron which form an honored part of the repertoire in German opera houses. Part of my operatic training was had in Italy, and I include the tenor rôles in Boheme, Butterfly, Tosca,

*HANS CLEMENS,*
*tenor of the Metropolitan Opera.*

Rigoletto and many other works among the ones I like best.

### An Amusing Contretemps

"I must tell you about an amusing incident that happened at my début in Cologne. It was as Max in Der Freischütz, and at one of the rehearsals as I was singing a terrific thump occurred. One of the pipes from the organ in the 'flies' eighty feet above the stage became dislodged and fell to the stage, narrowly missing yours truly! This gave a new meaning to the traditional form of well-wishers who in Germany send the débutant out on the stage with the words *'Hals und Beinbruch,'* literally, 'Here's hoping you won't break your neck or your leg.' This opera seems to hold particular perils, for I remember that once when I was singing the work in another opera house in Europe, a stage hand who was in an inebriated condition was charged with sending down the eagle which I was to shoot with the charmed bullet. When the strategic moment arrived, instead of the bird, an empty gin bottle descended from the sky, which I was then required to shoot with all solemnity.

"In Europe the singer has many opportunities for appearances under eminent conductors, and I have had the satisfaction of singing with such leaders as Bruno Walter, Otto Klemperer (both of whom are now active in America), the late Artur Nikisch and Franz Schalk, as well as with Weingartner at the Vienna Opera. In Cologne I took part in the first local performance of Pfitzner's Palestrina, under the composer's baton. I created the tenor rôle in a little known opera of Humperdinck, Die Marketenderin, the last work of that composer, at Cologne. I also sang the rôle of Baron Lummer in the first Austrian performance of Strauss' Intermezzo at Graz.

"As for my plans until I return to America, I shall go first to my country house in Holland, which was built only last year. I hope to see it finished this summer and while there will study programs for recitals. I have had requests for a Lieder program, and I hope to make my first appearances in America in this rôle next season, giving a Town Hall recital in New York, possibly in October. I also shall make further appearances as soloist in concerts, as I did with the New York Friends of Music in Bach and Mozart works before that organization disbanded several years ago. I am very fond of the Bach cantatas, and the classic oratorios of Handel, Haydn and Mendelssohn, and I hope to relearn these works in English." R. M. K.

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### *Edward Johnson Soloist on Extensive Canadian Broadcast*

The London Life Insurance Company celebrated its Diamond Jubilee in a vast radio broadcast on April 10. The program was carried to all parts of Canada and the United States through what is said to be the most extensive hook-up ever issued from Canada.

Edward Johnson, tenor of the Metropolitan Opera and a native Canadian, made three appearances during the hour and a half broadcast. The concert was not sent from one central station. Mr. Johnson, in Toronto, began with three numbers—The Sailor's Song by Haydn, Serenade Italienne by Chausson and the Flower Song from Carmen. Next came Sea Chanteys from Halifax, then French-Canadian folk-songs from Montreal; back to Toronto, where Mr. Johnson sang English and Italian songs, The Crying of Water (Campbell-Tipton), Sweet Song of Long Ago (Ernest Charles) and In Mezzo al Mar (Gene Sodero). The next contribution, a double piano number came from Winnipeg. A dramatic sketch was picked up from Regina and songs by the Excelsior Glee Club from Calgary. The Kitsilano Boy's Band (who won the world's junior band championship at the Chicago Century of Progress) was heard from British Columbia. For the finale, the program returned to Toronto, where Mr. Johnson sang Drink to Me Only with Thine Eyes, and, by special request, the aria from Pagliacci.

This broadcast came between Mr. Johnson's Metropolitan appearance as Pélléas in Pélléas et Mélisande in Boston and in Merry Mount in Rochester, N. Y., making three engagements in six days.

### *Heavy April Schedule for Mildred Dilling*

April has been an active month for Mildred Dilling. On April 1 (Easter) she played at a musicale given at the Ritz Tower, New York, by Alma Clayburgh in honor of Lily Pons and Gladys Cooper; 6 and 13, she provided an hour of music following dinners at the New York home of Mr. and Mrs. Eric Guglar; 12, she played in a concert at the Central Presbyterian Church, New York, where she is harp soloist; 17, was soloist at a concert of the Bronxville (N. Y.) Woman's Club; 18, soloist with the Choral Club, Ridgefield Park, N. J.; 19, broadcast the seldom-heard Mozart concerto for flute and harp, playing with Philip James's Little Symphony over WOR; 20, played again at the Lotos Club, New York; 23, gave her third annual recital at St. Stephen's College; 26, was soloist with Frances Blaisdell, flutist, with the Nutley Choral Society under the direction of Frank Kasschau.

### *Sigmund Spaeth Engaged for Boston Lectures*

Sigmund Spaeth has been reëngaged by the State of Massachusetts for a series of lectures on the Art of Enjoying Music, to be given at the Boston Public Library next fall, beginning November 13. His book, The Art of Enjoying Music, in its fifth edition, will again be used as a text-book.

Dr. Spaeth is under the lecture management of Harold R. Peat, and his special representative for radio programs is Thomas L. Stix, who also handles the radio affairs of Heywood Broun, Sinclair Lewis and T. S. Stribling. Two short motion pictures featuring Dr. Spaeth as the Tune Detective have recently been released by Vitaphone, and he appeared also in a recent Pathe Review.

### *Josef Martin in Recital*

Philadelphia.—Josef Martin, pianist, recently was heard in recital at the Ethical Culture Auditorium. A program of wide technical and interpretative scope gave him ample opportunity to display his abilities. The sonata in F minor, op. 5, of Brahms inaugurated the evening, and Beethoven's thirty-two variations, C minor, closed it. The middle section held pieces of Debussy, Ibert, Albeniz, Granados and Lecuona. Mr. Martin is an artist of individuality and force. He played with broad and well modulated tone and full cognizance of poetic content. The audience, large and cordial, demanded encores at the close. W.

### *Original Compositions at New York University*

A recital of original compositions by students in the department of music of the College of Fine Arts at New York University, was held on May 7 in the Playhouse of the university. Assisting artists were Joan Peebles, contralto, and Gladys Burns, soprano.

## New Works by Columbus Composers Heard

### Local Symphony Orchestra Gives Opus by John E. Rhodes—Suite by Harold Davidson Presented by Women's Music Club

Columbus, O.—Compositions by local composers have been conspicuous on the programs of Columbus musical organizations in their annual spring concerts. Recently the Columbus Symphony Orchestra, conducted by Earl Hopkins, played An Island Symphony by an amateur composer, John E. Rhodes, formerly of Chicago. This work is really a suite, of romantic character. Although it is a first orchestration, with some of the faults of the tyro, it showed a real feeling for orchestral color in the woodwinds and brass and a fondness for harmonic experimentation.

Another original work had its première lately at the final concert for the season by active members of the Women's Music Club. The String Ensemble, of which Mabel Dunn Hopkins is director, played a new composition for string orchestra, written especially for this capable group by Harold G. Davidson, Columbus musician, teacher and music critic for the Ohio State Journal. The Davidson opus is entitled Three Americanisms and is a suite consisting of a prelude, square-dance and fugue. Local authorities pronounced the suite soundly scored and noted that its fundamentally classic style was relieved with enough chromaticism to prevent its becoming trite. The work is based on American street tunes and old fiddler's melodies and has a bluff, hearty and even Rabelaisian humor of its own.

Clare Grundman, a student at Ohio State University, who had a symphonic poem performed last year, was represented as an arranger at the Men's Glee Club concert. A better and more interesting specimen from his pen was a scherzo for six clarinets, played at a joint concert of the musical fraternities on the campus. The youthful composer's penchant for chromatic harmony had a rich medium in this and one which he knows, for he is a clarinetist himself and played with the group.

Arthur Kellog, blind composer of this city, was also heard in a program of his own compositions at the Broad-Lincoln Hotel. His program consisted of short pieces for piano, voice and violin. H. G. D.

### *American Institute of Educational Travel Itinerary*

The American Institute of Educational Travel, sponsored by Thomas Cook and Son, is offering opportunity to tourists to visit centres of musical culture in Europe, and also to meet socially some of the outstanding personalities in European music of today. The party is to leave New York July 6 on the Cunard liner Laconia. The leader of the group will be Prof. Frederick C. Butterfield, A.B., a graduate of Harvard University, who has spent several years abroad studying under various masters of the piano and organ.

The itinerary takes in England, Belgium, Germany, Austria, Switzerland and France, and is planned to include festivals and music events. At Bayreuth, the visit is scheduled for August 3, when Wagner's Parsifal will be heard with Richard Strauss conducting. The Wagner Festival at Munich will be visited August 7, when Die Meistersinger is presented. Because of the performances of the Passion Play, Oberammergau is included in the tour. Another event is the Dolmetsch Festival in England. Members of the tour are to meet Arnold Dolmetsch, who is to welcome them. In connection with this trip, some time will be spent at the school under the direction of Tobias Matthay, who is to discuss his work with the party, and present a recital by his pupils.

The stay in Paris takes in a motor journey to the American Conservatory at Fontainebleau, where Marcel Dupre will give an organ program and reception. Other stops on the Continent include Salzburg, Austria, where the schedule covers a tea and musicale given at the Austro-American International Conservatory, by Katherine Peeples, its founder; Brussels, Bruges, Cologne and Zürich. In England, besides the visits already mentioned, the party has five days in London, and some time in Liverpool and Oxford. Another feature of the period in Paris is attendance at the Opéra and Opéra-Comique. The party returns from Cherbourg on August 18 by the Cunard liner Aquitania, arriving in New York on August 24.

### *Erno Valasek and Adolfo Betti Sail*

Erno Valasek, thirteen-year-old violinist, who played his first New York recital on April 8, accompanied his teacher, Adolfo Betti, who sailed May 5 on the SS. Roma, for a six months' stay in Italy where young Valasek will continue his studies under the guidance of Mr. Betti during the summer. He is expected to return to New York about November 1.

# Rosemarie Brancato Returns for Gala "Homecoming" Concert in Kansas City

## Young Coloratura Wins Enthusiastic Appreciation from Capacity Audience—Josef Hofmann Plays—Tibbett Sings at Missouri S. M. T. A. Convention

KANSAS CITY, MO.—Far surpassing expectations was youthful Rosemarie Brancato's homecoming recital on May 1, following an absence of six years, spent in study in the East. Her coloratura voice is of lovely timbre, excellently trained. Her interpretative ability is of a high order. She has a warm temperament, intelligently controlled and sings with the finesse of the established concert artist. The Mad Scene from Lucia di Lammermoor (Donizetti), Caro Nome from Rigoletto and Una Voco poco fa from Barber of Seville were delivered with thrilling effect, with even scale and ravishing top notes. Alma mia and Sei mia gioia (Handel) and Lo, Here the Gentle Lark (Bishop) were beautifully sung. Liebling's arrangement of Alabieff's Russian Nightingale, E canto il grillo (Billi) and Serenade Francaise (Leoncavallo) were delightful in their æsthetic projections. French, Swiss, Italian and German folk-songs, Love Has Wings and O sole mio were among the encores.

It was generally conceded by local musicians that Miss Brancato surpasses any preceding notable coloratura soprano from Kansas City in the qualifications which are necessary for outstanding success. Victoria Franzen proved a competent and artistic accompanist, fulfilling her important post with taste and understanding. Brown Schoenheit's flute obbligati were adroitly managed. Walter Fritschy was in charge of the program.

HOFMANN FÊTED AT KANSAS UNIVERSITY

Josef Hofmann's recital at Kansas University in Lawrence drew a large assemblage on May 7. The entire program from the opening Bach-D'Albert prelude and fugue in D minor through the closing Wagner-Liszt Tannhäuser overture was projected with consummate artistry. The Appassionata Sonata (Beethoven) was read with unforgettable eloquence. The Bach was beautiful and the Chopin F minor nocturne was imbued with ethereal loveliness. The encores included Turkish March (Beethoven) Spinning Song (Mendelssohn) and Berceuse (Chopin). Forty musicians from Kansas City attended.

During Music Festival Week at Lawrence, Kans., Carl Preyer, head of the piano department for the past forty-two years at the University of Kansas, gave a recital of his own compositions on May 8. There were first performances of his two-piano number, Five Miniatures from A Fairy Legend, which was interpreted by Howard C. Taylor and Roy Underwood of K. U. and the following songs: Autumn Even Song and The Water Lily Lady, sung by Alice Moncrieff, contralto, and The Willow Tree and The Wind, contributed by Meribah Moore, soprano. The vocalists are faculty members. Waldemar Geltch with the composer at the piano played one of Mr. Preyer's best numbers, his sonata for violin and piano. The piano pieces were Thousand and One Nights, (the Strauss Waltz arranged by Mr. Preyer) which was read by Ruth Orcutt and Theme and Variations contributed by George Irovillo.

MISSOURI TEACHERS ASSEMBLE

Several Kansas City musicians participated in the various musical programs arranged for the annual Missouri State Music Teachers' Association, which convened at Columbia, Mo., on May 3 and 4. Carl Busch and Mabelle Glenn spoke. Catherine Hatch and Mary McKee contributed two-piano numbers. Powell Weaver at the organ and Richard Canterbury, pianist, played Mr. Weaver's Piece Symphonic (Exultation) and Stanley Deacon contributed a song group. Lawrence Tibbett's song recital brought the convention to a brilliant climax, America's foremost baritone thrilling the large audience by his artistry and well-chosen program. Stewart Wille was at the piano. C. C. B.

### *Grace Leadenham Austin's Songs Heard*

John Moss, baritone from Hollywood, Cal., has been featuring Grace Leadenham Austin's song, Soul Undaunted. He sang it as his recent recital in his own studio on Riverside Drive, New York; also over WMCA in one of his weekly broadcasts. He has included the number on the program of his recital in May.

The Cheerio Hour, a presentation of the National Broadcasting Company over WEAF, has used Constancy, another Austin song. This station also honored Miss Austin as one of its "holiday guests" on April 5.

Katherine Bates Stevens, an artist-pupil of Gina Pinnera, is also singing Constancy on many of her programs. The Jersey City Glee Club (Mary Ursula Doyle, conductor) is using Miss Austin's The Little White Cottage and At Eventime in their broadcast from Jersey City, N. J.

Roberta Robertson recently sang Constancy at the Arts and Comedy Club and at Aeolian Hall, New York, for the New York Matinee Musicale.

Lillian Croxton, coloratura soprano, has been programming Miss Austin's A Little Prayer of Trustfulness in her current club concerts.

### *Management Willmore and Powers Notes*

Artists under the management of Willmore and Powers have numerous bookings for the coming summer and for next season.

Ted Shawn and his group of men dancers will appear at a festival at the Westchester County Center, White Plains, N. Y., in June. Shawn and his men will also be seen with several of the major symphony orchestras next season, following a tour that takes him from New England to the Pacific Coast and Cuba.

Miriam Winslow has been engaged as guest artist with the Boston Symphony Orchestra "pops" concert in May. Her tour with her group of girls commences in November.

Charles Naegele, pianist, will present recitals for four weeks in Germany this summer and start his season with a recital in Town Hall, New York.

Edward Lay, baritone, is with the current edition of Sunday Nights at Nine, Barbizon-Plaza, New York.

### *Recitals to Feature Edwin Hughes' Summer Master Class*

The series of Wednesday evening recitals which are to be given by professional and artist-pupils of Edwin Hughes during his summer master class for pianists in New York City will be opened this year with a program by John Crouch, of the Vassar College faculty. Following this come programs by Alton Jones, of the Juilliard School of Music and Columbia University; Anca Seidlova, who made a world tour recently with Rene Chemet, French violinist; Juliet Grace Wolfe, of Hartford, Conn.; Mildred Pfeiffer, who appeared recently as soloist with the New York Liederkranz Orchestra; Ruth Ryan, Laetitia Seagroatt and Russell Ambruster. The recital series closes with a two-piano recital by Edwin and Jewel Bethany Hughes.

Among other pupils of Edwin Hughes who have played recitals at the New York summer master classes in former years may be mentioned Dorsey Whittington, now conductor of the Birmingham (Ala.) Symphony Orchestra and president of the Birmingham Conservatory; Sascha Gorodnitzki, winner of the Schubert Memorial prize and member of the Juilliard School faculty; Solon Robinson, professor of music at Smith College; Bianca del Vecchio, of the Smith College faculty; Stuart Ross, accompanist for many years of Rosa Ponselle; Arthur Klein, winner of the first prize at the National Federation of Music Clubs' biennial contest; Teddy Risech, of Havana, Cuba; Grace Stephenson Powers, of Colorado Springs, Colo.; Esther Bienfang, of Whitman College; Aurora Potter Underwood, of the University of Oregon; Robert Ruckman, of the Washington College of Music; Virgean Estes of Fort Worth, Tex.; Lois Spencer, of Chattanooga, Tenn.; Thomas Jacob Hughes, Mathilde Harding, Jenia Sholkova, Lalla Thomason, Lewis Lane, Hazel Carpenter, Martha Thompson, Clay Coss and Lynette Gottlieb.

### *La Forge Presents Program in Asbury Park, N. J.*

ASBURY PARK, N. J.—Frank La Forge, composer-pianist, was guest artist at the annual convention of the New Jersey Federation of Music Clubs here on April 28. Mr. La Forge, in addition to conducting the choruses in several numbers, presented his two pupils, Emma Otero, soprano, and Harrington van Hoesen, baritone, in solos, and accompanied at the piano. Both Miss Otero and Mr. van Hoesen have excellent voices and the audience was quick to recognize the quality of their singing and enthusiastically received them.

Among the numbers performed by the chorus under Mr. La Forge's baton was his own Flanders Requiem. Mr. La Forge, at all times master of his forces, carried the chorus to artistic heights, especially in his own number. R. W.

### *Robin Hood Dell Concerts to Be Broadcast*

The WABC-Columbia network will broadcast the summer concerts by the Philadelphia Orchestra from Robin Hood Dell in Fairmount Park, Philadelphia, beginning early in July and continuing through August. The exact schedule of broadcasts has not been determined, but it is expected they will be presented at least twice weekly during the eight-week season, including both operas and symphonies. The summer concerts were broadcast by CBS for the first time last year.

### *Recent Activities of Lillian Hunsicker*

Lillian Hunsicker, soprano, of Allentown, Pa., recently appeared for the second time in Mozart's Schauspieldirektor for the faculty and students of Cedar Crest College. Mrs. Hunsicker took the part of Mme. Silberklang. Recently she gave a talk on Debussy, His Work and Songs, and illustrated her lecture by offering several songs. At a Lenten musical-tea, Mrs. Hunsicker sang German and American numbers, and on still another program gave a Schubert list, made up of songs edited by Coenraad V. Bos in honor of the composer's 100th anniversary.

# Westchester Communities Sponsor Spring Events

## Pleasantville Has Festival—Olga Samaroff and Mrs. H. H. A. Beach Appear Before Clubs—Erno Valasek in Musicale

WHITE PLAINS, N. Y.—Festivals are blooming all over the county this month. In addition to the three-day festival at the County Center, many of the communities are giving their own festivals this year. As the big junior festival has been dropped, many of the schools are holding their own, some in conjunction with the local chorus.

The Pleasantville Music Festival was held at the high school auditorium on April 24 and 25, under the direction of Frederick F. Quinlan. Tuesday evening, the Pleasantville High School Military Band gave a program, with John G. Powers, saxophone; George Cadman, piano, and James A. Leyden, baritone, as soloists. A vocal and instrumental concert was offered by the grades of the public schools on Wednesday afternoon. On Wednesday evening the festival chorus gave Mendelssohn's Elijah under the capable direction of Mr. Quinlan. Soloists were Dorothy Dummer Tarr, soprano; Catherine Wright, contralto; Robert Betts, tenor; Robert Crawford, baritone; David Gaffney, treble. Paul S. Callaway and George Cadman were the accompanists. A large crowd attended and enjoyed the splendid performance

The White Plains Symphony Orchestra, under the direction of Louis Green, gave an interesting program at the High School auditorium on April 27, with Alexander Bloch, violinist, as soloist.

The Westchester Chamber Music Society held its last meeting of the year in the Little Theatre on April 29. Harold Berkley, violinist and conductor, was the guest leader.

CLUB PROGRAMS DELIGHT

At the meeting of the Westchester Federation of Women's Clubs at the County Center on April 27, Olga Samaroff Stokowski gave a talk on Appreciative Listeners. A group of songs was offered by Rachel Morton, accompanied by Jaffrey Harris.

Mrs. H. H. A. Beach, assisted by Ruth Shaffner, soprano, and George Rasely, tenor, gave a charming recital at the Scarsdale Woman's Club on May 8, for the benefit of the MacDowell Colony of Allied Arts at Peterboro, N. H. The program consisted entirely of Mrs. Beach's compositions and each number was enthusiastically received.

At the home of Mrs. Miner W. Allen of White Plains on April 29, about 150 guests heard a fine program by the talented young violinist Erno Valasek. Many prominent people from Westchester and New York were present, including Ernesto Berúmen, Merle Robinson, Laura Danziger, Arthur Abell, Ludwig Schwab, Veronica Govers, Thurema Sokol, Anita Atwater, Frederick McCloskey, Mr. and Mrs. Julian Olney. Arthur Lloyd was the accompanist. Master Valasek, who is under the management of Richard Copley, sailed the following Saturday with his teacher, Adolfo Betti, for study this summer in Rome. E. H.

### *Inez Lauritano and Roy Jarman in Series*

Roy Jarman, American tenor, and Inez Lauritano, young New York violinist, are appearing at the Esplanade Hotel, New York, in a series of Sunday evening musicales during May under the direction of Charles G. Barclay, manager of the hotel. Mr. Jarman has completed a tour in the eastern section of the country and is considering two contracts, one offer including his appearance on the musical stage and one in radio in Great Britain.

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# Choral Concerts Are Feature of Spring Music Schedule in Buffalo

## Vocal and Instrumental Ensembles Prominent in Recent Calendar —Recital and Students' Events Given

BUFFALO, N. Y.—The Rubinstein Chorus of 45 women's voices, with R. Leon Trick, director, Morris Nicholson, accompanist, and Joseph Phillips, baritone soloist, presented a successful morning concert in the Hotel Statler ballroom. The chorus also sang at a Rotary Club luncheon, at the Athletic Club, gave a program for the Twilight Hour at the Museum of Science, with Ethel Stark Hickman solo pianist, and at the University of Buffalo, with Mr. Trick as both piano soloist and conductor. Rebecca Gould, contralto, sang the incidental solo part in one of the program numbers, winning much success, a repetition being called for by the audience.

A delightful and an unusual evening of music, interpreting Romance in Nature, was held at the residence of Mrs. Albert F. Laub under the auspices of the Nature Sanctuary Society of Western New York. The entire novel program was arranged by Mrs. Edmund E. Blaauw, presented by Dr. William Alexander, and had as participants the following: Jessamine Long, soprano, Lilla Herman reader, Marianne Blaauw and Eleanor Oyer, pianist, Lucilla Wattles, clarinetist, Herbert Jones, bass, and Margaret Wright, writer of the prologue. Music by Schumann, Bach, Schubert, Wolf, Rachmaninoff, Brahms, Strauss and MacDowell, fitting the four seasons of the year, was given excellent interpretation by the above participants.

The last of the Sunday Evening Ensembles took place at the residence of Mrs. William B. Hoyt, and consisted of two delightful performances—The Hawks Well (Yeats), enlisting a number of actors, produced under the direction of Jane Keeler, and the Haydn operetta, The Apothecary, with Jessamine Long, Gertrude Pleskow, John Priebe and George Torge as principals, and a number of others in the cast. It was an enjoyable program.

### PROGRAMS BY CHORUSES

The Guido Chorus (Seth Clark, director), Robert Hufstader, accompanist, and Maxine Kisor Wendt, lyric soprano, gave an interesting concert in the Hotel Statler ballroom, closing its thirtieth season successfully. Folk-songs of various nations won the approval of the listeners, who recognized the excellence of the interpretations. Mr. Hufstader shared in the honors. Mrs. Wendt's winning personality, lovely voice and intelligence found favor with the audience. Her Puccini aria and two song groups were received with much enthusiasm, her husband, Theophil Wendt, officiating with musicianly support at the piano.

The spring concert of the Buffalo Choral Club was held in the Colonial Ballroom of the Twentieth Century Club, bringing a capacity audience of friends of the performers. Joseph Phillips, baritone soloist, appeared in place of Clarence Hanna and, as usual, made a favorable impression on the audience, with Ethyol McMullen at the piano. At the conclusion of the concert, which was the last under the admirable leadership of Harold A. Fix, a reception for members and a few invited guests was tendered him, with expression of regret for his withdrawal from the leadership of the club.

Brahms' German Requiem (in part) was given an admirable presentation by the First Presbyterian Church choir, with Clara Foss Wallace conducting, and Boies Whitcomb, guest organist. Martha McDonald and Charles Wallace, pianists, Florence Ralston, solo soprano, Harold Ames, baritone, and a selected chorus participated.

Jane Showerman McLeod issued invitations to two piano recitals given by two members of her advanced class, Margaret Kittinger and June Paulus. Both these young ladies played programs by standard composers, acquitting themselves admirably and reflecting much credit upon their teacher. Large audiences have been in attendance at all five of Mrs. McLeod's recitals in her residence-studio.

### CHROMATIC CLUB EVENTS

The last official program of the Chromatic Club's afternoon series was given by two popular members, R. Leon Trick, pianist and accompanist, and Joseph Phillips, baritone. The program was of much interest, admirably presented by both soloists and vigorously applauded by the audience of musicians. Encores were granted by both performers.

A previous outstanding Chromatic Club program was presented by Ragnhild Ihde, soprano; Miriam Youngs, pianist; Olive Gould, violinist; Ruth Bender and Eva Rautenberg, accompanists. The music was beautifully presented by all participants.

A students' program was offered with success by pupils of the following teachers: Patricia Boyle, Lucy MacDonald, Laura Kelsey, Mrs. Storck, Marvin Burr, Mrs. Davidson, Isabelle Workman, Eva Rautenberg, Robert Fountain, Mrs. McLeod and an Eastman School student. Accompanists were Mrs. Nichols, Mrs. Fountain, Mrs. Baker, William Walters and Ruth Clark.

Audry Ely, soprano, Emilie Yoder Davis, pianist, and Ethyol McMullen, accompanist, were heard in an exceptionally beautiful program, the artistry and musicianship displayed arousing enthusiasm on the part of the listeners. Encores were granted.

Marion McAfee, soprano, fulfilled a return engagement for the Twentieth Century Club and again delighted her hearers both by her beauty of voice and personal charm. Robert Hufstader furnished musicianly support at the piano.

Emilie Hallock, soprano, with Beth Bowman, accompanist, gave a successful musicale at the Museum of Science. A well selected, varied program had exceptional portrayal, and both participants were accorded hearty appreciation. Miss Hallock has interpretative ability and brilliancy of voice, coupled with dramatic and musical intelligence.

### CHURCH APPOINTMENTS

Among recent changes in church positions are those of Robert Hufstader, now organist and director of a large selected chorus choir at the Westminster Church.

Robert Noehren is the newly appointed organist and choirmaster at St. John's Episcopal Church.

Edna Kaler Wilson is now solo soprano at the Richmond M. E. Church, and Edna Shefline, soprano, is a member of the quartet at the Pilgrim Congregational Church.

L. H. M.

### *Liebling Artists Presented at White Breakfast*

The Rubinstein Club held its annual White Breakfast, the last concert of the season, on May 5 at the Waldorf-Astoria Hotel, New York. An operatic program was presented as follows: Act II of Martha, sung by Clair Miller, Helena Lanvin, John Dunbar, Garfield Swift and Crawford Wright; Caro Nome aria, delivered by Lucille Potter; scenes from Acts I and II of Carmen, in which Colette d'Arville and Ralph Errolle participated. Lucille Potter and the ensemble sang the Italian Street Song from Naughty Marietta. A performance of the Lord's Prayer was given with Helena Lanvin as soloist, and the following Liebling artists assisting: Jane Alden, Mildred Hernblom, Helen Knoeller, Lois McLaughlin, Aimee Posener, Joycelyn Rosecrans, Jean Sellards, Lillian Stewart, Marie Ward and Jacques Woods.

### *Columbia Broadcasting Corporation Observes Music Week*

Five Columbia network programs paid tribute to National Music Week, dedicated to American composers and musical organizations. The first was a concert by the Hampton Institute Choir, presenting eighty voices in plantation songs and spirituals under the direction of Dr. Clarence Cameron White. The organization was heard over the nation-wide WABC-Columbia network on May 6. The Maganini Chamber Symphony, appearing under the auspices of the chamber music division of the Library of Congress, offered the second of the series on May 7, playing a program of all-American selections. Other music week broadcasts included a recital by the Seventh Regiment Band, under the direction of Lieut. Francis W. Sutherland on May 8; the La Forge-Berúmen Musicale on May 9, and the program of modern symphonic excerpts by the Columbians, under the direction of Freddie Rich, on the same date.

### *Frieda Hempel Appears as Jenny Lind*

Frieda Hempel appeared as Jenny Lind in the Grace Methodist Episcopal Church of Harrisburg, Pa., on May 4. The church is celebrating its 100th anniversary and on that evening gave a pageant depicting five important events in its history—when Jenny Lind sang there on December 17, 1851, being an outstanding one. The Swedish nightingale had parted with Barnum after her ninety-fifth concert and was then under the management of Otto Goldschmidt, pianist, whom she later married in Boston.

Miss Hempel appeared in the Jenny Lind Historical Centennial Concert (October 6, 1920) and has given 300 Jenny Lind concerts in this country (more than three times the number the Swedish soprano herself gave here). She has twice toured the British Isles in the historic rôle. Miss Hempel will spend the summer in Europe, making another concert tour of England before she returns to this country.

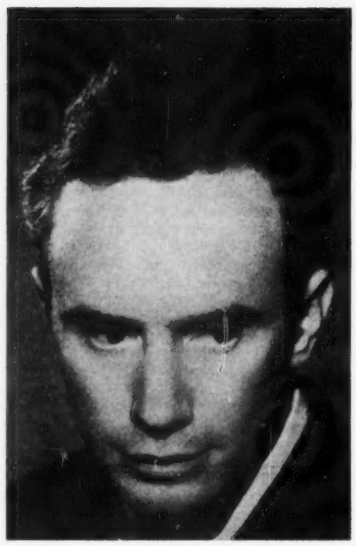
### *John Charles Thomas on Mother's Day Program*

John Charles Thomas, baritone, took part with Mrs. James Roosevelt in the Mother's Day Celebration of the Golden Rule Foundation over an NBC-WEAF network on May 13. The President's mother and Dr. John H. Finley, associate editor of the New York Times, made addresses, and Mr. Thomas sang from Washington. Among the songs which Mr. Thomas presented were the favorite hymn of Mrs. James Roosevelt, his own composition, Mother; and Frank Tours' Mother of Mine.

### *La Forge and Harrington van Hoesen in Roselle, N. J.*

ROSELLE, N. J.—Frank La Forge, composer-pianist, and Harrington van Hoesen, baritone, were guest artists at a concert given by the Lucille Bethel Chorus on April 23. Mr. van Hoesen sang two miscellaneous groups and won his audience with his opulent voice and colorful interpretations. Mr. La Forge played the accompaniments, gave piano solos, and conducted the chorus in its singing of his impressive Flanders Requiem. In all these phases of musicianship, Mr. La Forge proved himself a complete artist. The audience demanded encores from him and also from Mr. van Hoesen.

G.



*SASCHA GORODNITZKI,*

*pianist, has been engaged to teach at the Juilliard Summer School, New York, for the six weeks' session, beginning July 10.*

### *Prize Notebooks of Young People's Concerts Exhibited*

The prize notebooks made up by the children who attended the Children and Young People's Concerts of the New York Philharmonic-Symphony Orchestra, conducted by Ernest Schelling, are on exhibition at Duttons, Inc., New York, from May 1 to June 1. Many of the notebooks are illustrated by the children themselves, the drawings—paintings in some cases—expressing the impression the music has made upon them.

### *Florence Foster Jenkins Returns from Tour*

Florence Foster Jenkins, soprano, has returned from several concerts, one each in Philadelphia and Washington, D. C., and one in Virginia. In the ballroom of Stoneleigh Court, Washington, she sang operatic arias and a group of Mexican songs; Malton Boyce was her accompanist. Also in Washington, she was a guest at the Author's Club Breakfast of the American Pen Women at the Hotel Willard and attended a reception given by Mrs. Franklin D. Roosevelt.

### *Caroline Thomas on National Hook-up, June 21*

Caroline Thomas, violinist, will broadcast over a national hook-up on June 21, when she is to play on the program of the national convention of Mu Phi Epsilon. Among the works in which Miss Thomas will be heard is the sonata in D minor by Harriet Payne. This composition won the national Mu Phi Epsilon contest in 1933.

### *Harold Henry Songs Programmed*

Harold Henry's name as a composer appears frequently on recital programs. Rafaelo Diaz was compelled to repeat A Song at his recent recital in the Plaza Hotel, New York; Louise Arnoux has constantly used Mr. Henry's setting of The Legend of St. Nicholas for several seasons; Emily Roosevelt, Ellery Allen, Ivan Ivantzoff and Arthur van Haelst are among other singers who are featuring Mr. Henry's songs.

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# London Visit of Vienna Orchestra Feature of Spring Musical Season

(*Continued from page 5*)

The orchestral season proper ended with a flying visit of that famous veteran institution, the Vienna Philharmonic Orchestra, conducted by Bruno Walter. What with this sumptuous occasion (made possible, *on dit*, by the generosity of a wealthy English music-lover whose wife appeared as soloist with the orchestra), what with the popular Austrian Exhibition ("Austria in London"), musical parties at the Austrian legation and Austrian charity sales at Patrician town houses, better-class London seems to have gone Viennese for the time being.

### Viennese Music

The Viennese orchestra is no stranger to London audiences and it came up to expectations. It also gave the critics a chance to make some welcome comparisons with other visiting orchestras, because of the less "drilled" and more flexible manner of the Viennese. They do not rise from their seats when their conductor enters, as the Berliners do, for one thing. I confess I do not like the military attitude myself, nor the bludgeoning method of some conductors, but visiting orchestras are notoriously on their best behavior. The Berliners' best is just a little too good to suit the British nonchalance, but we are apt to forget that the Viennese's worst is what the Viennese call *Schlamperei*.

There was no *Schlamperei* at the Queens Hall, where the orchestra played Weber and Wagner overtures, Mozart (E flat major) and Brahms (D major) symphonies, in Bruno Walter's best manner and with its own rich tone and subtle, musicianly articulation. There was none at the Albert Hall next day, where it played "Viennese" music from Haydn to Suppé and Johann Strauss, with such zest and zip that they had to add the Blue Danube as encore quite as the *prima donna colorature* do. My only quarrel with this is that Strauss is Viennese in quite a different manner from Mozart and Schubert, the accident of whose residence does not make their music any more Viennese than Shakespeare's plays are Londonian. The implication is both fallacious and unworthy of a great cultural organization. But poor Vienna these days has to be all things to all men.

### The Season's End

The native orchestras have all closed their regular seasons. The Royal Philharmonic's two final concerts under Beecham brought us Berlioz' terrific Te Deum (with a special chorus) and Sibelius' violin concerto, admirably played by Henry Holst, a Dane who was once concertmaster of the Berlin Philharmonic and now holds a professorship in Manchester. For the rest, the usual less familiar Haydn and Mozart and the too familiar Elgar variations.

The last London Symphony concert consisted of a careful performance of Verdi's Requiem, with a suburban chorus (a breed which in England is as good as the thoroughbred abroad) and a crack quartet (Eva Turner, Muriel Brunskill, Frank Titterton, Harold Williams). In the absence of Sir Hamilton Harty this concert fell to Dr. Adrian Boult, who also led his own B. B. C. Orchestra through its last paces in Brahms' first and Schubert's Unfinished symphonies, with William Walton's well-meaning viola concerto played by Bernard Shore, who substituted for Lionel Tertis at the last moment.

### The New Austria

Other music of recent vintage was heard at a concert of the Boyd Neal String Orchestra, which included Hindemith's five pieces for string orchestra (previously reviewed in these pages from some continental place) and at the Austrian Legation, where the Kolisch Quartet again did Berg's new, almost popular but lengthy Lyric Suite (complete in six movements), Ernst Toch's quartet, op. 34 and Webern's quartet, op. 5, in which music seems to have given up everything but its errant ghost. Emmy Heim sang five immaterial songs of Johann Matthias Hauer, and altogether it did seem as if Austria's music had somehow become a symbol of Austria's political existence.

I am sorry to have missed the first performance of Eric Cundell's rather unusual sextet, half vocal (soprano, tenor, baritone) and half instrumental (strings). It takes its text from Don Quixote and the movements are entitled Lament, Caprice and Nocturne, corresponding to the first movement, *scherzo* and *adagio* of the sonata form. The work is reported as "extremely neat and finished, modern in style, conceding something to our craving for new combination of sound and to our weakness for well-planned effect." It is said to have both charm and distinction. Mr. Cundell is the winner of last year's chamber music competition organized by the Daily Telegraph.

### Outstanding Sonata Teams

In the forefront of recent recitals stand two sonata combinations of rare distinction—Hubermann and Schnabel, who presented a rich *menu* of Beethoven, Brahms, Mozart and Schubert; and a younger team consisting of Alma Moodie (Teutonized Australian) and Eduard Erdmann, hailing from the ex-Russian Baltic provinces, now for his sins professor at the Cologne High School for Music. These two revealed not only an accomplished ensemble in sonatas by Busoni (op. 36a) and Beethoven (Kreutzer), but also titanic virtuoso qualities in solo works by Bach.

That "the" Chaconne (which demands rather more than ordinary power from our violin celebrities) is but the finale of a D minor Partita is not known to the average *chaconnoisseur*. A few conscientious violinists play it where it belongs, leading up to it by the gradual stages of four preceding movements. Alma Moodie is the only woman I have heard do this, and to say that she does it triumphantly, holding her hearers spellbound through fifty minutes of music, is to say all. Eduard Erdmann (who used to figure in my Berlin accounts as one of the younger tribesmen of post-war musical Bolsheviki) did as much with Bach's Goldberg Variations—to such purpose that he has been asked to broadcast the feat in the fall. Not for years has such informed and vital piano playing been heard here from a newcomer.

### A Spate of Pianists

Other pianists, mostly familiar, who have been heard recently, include German Backhaus (who shone with all his virtuoso best in Brahms' Paganini variations), English Solomon (Beethoven and Chopin), Schnabel pupil John Hunt (Beethoven, Schumann, Schubert), Polish Paderewski pupil Zygmunt Dygat (Chopin-Liszt), Russian Prince Chavchavadze (Mozart concerto) and American Rock Ferris, who made a favorable impression in an exacting and varied program ranging from Bach to Liszt. He was at his best in Spanish pieces, by Turina, Falla and Infante, which showed him to possess a fine sense of rhythm and color.

One new violinist must be added to the roster of newcomers, namely Arved Kurtz, brother of Efrem Kurtz, conductor of the Monte Carlo Ballet Russe. In a program comprising Respighi's not very grateful B minor sonata, Bloch's Baal Shem, and more frankly bravura pieces he exhibited a beautiful, powerful and steady tone, a musicianly, expressive style and an ingratiating manner which ought to help him go far.

### Two Fine Liederists

Good Lieder singers are scarcer than hen's teeth nowadays (which is no indication of sex bias on my part). All the more remarkable that two good new ones should bob up here in the same week. Both hail from Germany, though neither gives the impression of aggressive Teutonism. Maria Basca's chief asset is a beautiful mezzo which she handles with care and discrimination (possibly even too much so). Her singing of Schubert, Wolf and Strauss songs was finished, intelligent and sometimes of beguiling charm. Hermann Schey, baritone, is an artist to the manner born, voice, diction, musicianship, expression and all—and there is little else to be said. He sang Schubert, Wolf and Brahms beautifully and satisfyingly. I did not hear his performance of the entire Winterreise at the London Lieder Club and now I know what I missed.

An older acquaintance, Jenny Sonnenberg—hailing despite her name from South Africa—also delighted her audience with a discriminating program of Lieder (including two new ones by Walter Hirschberg), displaying one of the most velvety contraltos I know. Paul Robeson, well known on two continents, drew a large number of admirers to the Queens Hall with spirituals and Russian songs; and Vladimir Rosing, another old London favorite, gave an evening of miniature opera to display his many-sided gifts.

## Hippodrome Opera

### Lucia di Lammermoor, May 7

Donizetti's Lucia di Lammermoor received its second presentation of the current series last night with Dorothy Chapman again in the title rôle. An attractive person, Miss Chapman won warm applause for her creditable singing in the Mad Scene. Lawrence Power was in good voice and gave a convincing portrayal as Sir Edgar. Nino Ruisi was effective both vocally and histrionically as Raymond, Bide-the-Bent. Other members of the cast were Alice Haeseler as Alice, Giuseppe Interrante as Sir Henry Ashton, and Lodovico Oliviero as Norman and Sir Arthur Bucklaw. The audience responded appreciatively to the smooth and well coordinated performance conducted by Alberto Baccolini.

### Rigoletto, May 8

This third Rigoletto had an excellent performance under the conductorship of Alberto Baccolini, with seven American artists in the leading rôles. Leta May was the Gilda for the first time this spring. She sang with fluency, feeling and purity of tone and her youthfulness added to her vocal success in the part. There was an outburst of enthusiastic applause after her Caro Nome aria. As the Duke, Rolf Gerard exhibited good vocal range and quality of voice. The other native singers were Georgia Standing (Maddalena), Ethel Morton (Countess), Alice Haeseler (Giovanna), Norman Cordon (Sparafucile) and Paul Farber (Monterone). Giuseppe Martino-Rossi, the dramatic interpreter of the name part, was in better form than when heard previously, offering a carefully delineated portrayal of the tragic jester. Miss Standing was effective in her part and Messrs. Cordon and Farber gave praiseworthy contributions. Eugenio Prosperone, Lodovico Oliviero, Gloria D'Angelo and G. Derman interpreted the lesser characters.

### Andrea Chénier, May 9

Pasquale Amato again functioned as a stage principal at this performance, and in the rôle of Charles Gerard gave renewed evidence of his unimpaired voice and finished skill as a singer and actor. He received tremendous ovations after each act.

Norma Richter was Madeleine, and did much with the part in the way of artistic vocalization and warm feeling. Giuseppe Radaelli, the title hero, added another achievement to his excellent record as an effective operatic exponent. Panfilo Testamala made a convincing figure of Mathieu. Others who assisted were Georgia Standing, Nino Ruisi, Paul Farber, Lodovico Oliviero, Eugenio Prosperone, Luigi De Cesare. Giuseppe Bamboschek conducted with insight and firm command. The chorus was highly competent in tone and delivery.

A large audience gave continuous evidences of high enjoyment.

### Samson and Delilah, May 10

Samson and Delilah was repeated at the Hippodrome before a good-sized audience on Thursday night. The cast, a familiar one, included the luscious voiced Bruna Castagna as the siren; Pasquale Ferrara, whose Samson seems to be one of his happiest rôles, and Joseph Royer, an experienced Philistine High Priest. The balance of the cast was adequate, particularly effective work being done by both chorus and ballet. Giuseppe Bamboschek conducted.

### Madam Butterfly, May 11

It was a Madam Butterfly day in New York on this Friday, with the popular Puccini opera being given at the Hippodrome in the evening, and four times (twice morning, twice evening) at Radio City Music Hall.

The Hippodrome performance had Annunciata Garrotto as the heroine, and she did a moving and intelligently sung interpretation. Lawrence Power looked well as Pinkerton and gave lyric expression to his music. Joseph Royer showed poise and experienced vocalism in the part of Sharpless. Giuseppe Oliviero impersonated Goro, and the Bonze fell to Eugenio Prosperone. Giuseppe Bamboschek conducted expertly, with the chorus and orchestra in particularly good form.

### Faust, May 12 (Matinee)

The young men and women who sang the fourth performance this season of Faust put much animation into it. The cast included Ruth Peter, Carlotta Bruno, Alice Haeseler, Rolf Gerard, Nino Ruisi, Edgar Allan and Paul Farber. Eugene Plotnikoff conducted.

### Aida, May 12

This performance of Verdi's Aida drew its never diminishing quota of listeners. Bruna Castagna, as Amneris, gave of her best, and that best was highly satisfactory, both vocally and histrionically. Santa Biondo, in the title part, disclosed a voice of pleasing quality. Pasquale Ferrara was a capable Radames. The artistry and excellent voice of Giuseppe Martino-Rossi were advantageously revealed in the rôle of Amonasro. Others in the cast were Paul Farber (King), Nino Ruisi (Ramfis), Lodovico Oliviero (Messenger), and Ethel Morton (Priestess). Alberto Baccolini conducted.

### Norma, May 13

Bellini's Norma was given its second performance on Sunday evening with the same cast as heard formerly, including Anna Leskaya (Norma), Bruna Castagna (Adalgisa), Giuseppe Radaelli (Pollione), Nino Ruisi (Oroveso), Alice Haeseler (Clotilde) and Lodovico Oliviero (Flavio). The principals were in good voice, and the many tuneful melodies and the beautiful blending of voices brought forth the usual enthusiastic applause from the audience. Giuseppe Bamboschek conducted.


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# NEW YORK CONCERTS

MAY 8

**Barrère-Salzedo-Britt** A first joint recital in New York by Georges Barrère, flutist, Carlos Salzedo, harpist, and Horace Britt, cellist, was given in Town Hall to an appreciative audience. The three artists are eminent performers in their respective fields and enjoy distinction as solo artists. Their collaboration in joint programs, offered on tour in many cities during the last season, is doubtless in response to the present interest in ensemble music. The combination is one that offers attractive variety in the programs, for the artists appear as soloists and in duo and trio works. Both unusual older music and modern works appear on their programs.

The threesome on this occasion played a sonata by Antonio Lotti (1667-1740), a first performance of Boris Koutzen's trio, a well-constructed and piquantly harmonized work suggestive of Stravinsky, and a Divertissement by Wallingford Riegger (the latter two works especially composed for and dedicated to them), and Debussy's Children's Corner, transcribed for flute, harp and cello by Mr. Salzedo. Mr. Britt gave the *adagio* and *allegro* movements from Boccherini's sonata No. 6 in A major, for cello with harp accompaniment, winning enthusiastic applause for his warm and expressive tones and bowing skill. Mr. Salzedo, in addition to playing the accompaniment for this number, included in his solo group a sonata in C minor by Giovanni Pescetti (1704-1766) and his own attractive Chanson dans la nuit and La Désirade—a group which offered many opportunities for consummate technical achievements and lovely evocation of tone color. The artist was recalled repeatedly at the close. Mr. Barrère delighted his listeners by his suave mastery and grace of style in Bach's sonata in A minor, confirming his position as one of the ablest living flutists. As in the case of his colleagues, he was most warmly féted by the listeners. Individual and group encores were added.

MAY 10

**People's Chorus of New York** Ossip Gabrilowitsch, pianist, and Ruth Mather, young American lyric soprano, were soloists with the People's Chorus of New York (Lorenzo Camilieri, founder and conductor) in the spring festival at the Waldorf-Astoria on May 10, to celebrate the eighteenth anniversary of the organization.

Miss Mather, pupil of Luella Melius at the New York School of Vocal Art, was making her concert début in New York and chose the aria Mi Chiamano Mimi from Puccini' La Boheme as her solo. In addition she sang, with the women's ensemble, The Flower Garden (A Pastoral), by Arensky. Miss Mather has a beautiful lyric voice and she produced it with exquisite technic. She has a charming presence and was acclaimed with favor by the audience.

Mr. Gabrilowitsch delighted his hearers with a Chopin group—ballade in A flat major, nocturne in D flat major and valse in A flat major. He is a Chopin interpreter *par excellence* and the listeners stormed him with vociferous applause and persisted in their appreciative demonstration even after he played an encore.

The chorus programmed Worship of God in Nature (Beethoven); three madrigals of the sixteenth century, All Ye Who Music Love (Donato), April Is in My Mistress' Face (Morley) and So Well I know Who Is Happy (Vecchi); O Lord, Increase My Faith (Orlando Gibbons); The Nightingale (Tschaikowsky); To Sylvia (Schubert, in an arrangement by John E. West); Over the Steppe (Gretchaninoff); Land-Sighting (Grieg); Come with Flowers (from Rossini's William Tell). The men's ensemble was heard in The Dreamy Lake (Schumann).

Mr. Camilieri continues to achieve fine results with the five units of his People's Chorus of New York. The festival was given for the benefit of the endowment fund of the organization. Before the last group the audience was invited to join in the singing of several familiar songs, printed in a folder with the program.

MAY 11

**Riverdale Country School Concert** A choral concert was given in Town Hall by boys of the Riverdale Country School, of which Frank S. Hackett is headmaster and Richard McClanahan, director of music. Mary Lewis, soprano, was the guest soloist. The choruses were conducted by James Giddings, with Dr. Alexander Russell as organ accompanist and Jack Stoll, a Juilliard fellowship holder, at the piano.

Miss Lewis sang the Sortita d'Ofelia from the opera Amleto of Faccio, Chopin's Lithuanian Song, Delibes' Les Filles de Cadix and The Cuckoo Clock by Griselle-Young, winning rapturous applause for her clarity and expressive qualities of voice. Elmer Zoller was her accompanist.

The various units of boy singers, presenting examples of the regular school work (this institution is one of the rare preparatory schools giving credits in music), won the respect and enthusiasm of listeners for their praiseworthy efforts. The quality of the works presented was high, and the musical devotion and skill of Mr. Giddings and his assistants notable. The school members as a whole sang Integer Vitae by Giddings, the Welsh air, All Through the Night, in an arrangement for discant, and three original school songs with music by Ernest Hutcheson, Dale Bartholomew and Leopold Mannes. The lower school gave My Heart Ever Faithful by Bach and a Nightingale Canon by Mozart. The Middle School Glee Club was heard in a group of French folksongs arranged by Julien Tiersot, the school chorus in Bach's Jesu, Joy of Man's Desiring, and the Glee Club in Arcadelt's Ave Maria, Negro spirituals, and the Psalm 150 of César Franck, a highlight of the program. Edward Cone, '25, played piano works of Brahms and Debussy. The audience was large and cordial.

MAY 12

**Alexander Szuwalski and Filippo Parisi** A good-sized audience, which included several distinguished musicians, gathered at the Hotel Sutton, New York, to hear a joint recital by Alexander Szuwalski, violinist, and Filippo Parisi, baritone. Mr. Parisi took his numbers from operatic sources and from German Lieder, as well as a Fauré song. He displayed a voice of sonority and power, pleasing in timbre and warmly expressive. Mr. Szuwalski began the program with Leopold Auer's arrangement of Vitali's Ciaccona and was also heard in Lalo's Symphonie Espagnole and other works. He commands clean execution and his temperament is imaginative and colorful. The audience was cordially disposed toward both artists and applauded them with consistent enthusiasm throughout the program.

## Other Concerts

La Salle Academy Glee Club, Town Hall, May 9, evening.

Five Aristocrats, vocal and instrumental quintet, Town Hall, May 13, evening.

### *New York Début Audition, May 25*

Marguerite Potter announces a début audition for a New York recital, awarded free to the winner, to a singer or instrumentalist, on May 25, at 2 o'clock. Apply to the New York Madrigal Society, Steinway Hall, New York.

## Operatic "Troupers" Find the Nation Still Responsive to Charms of Bel Canto

### Fortune Gallo, Impresario of San Carlo Grand Opera Company, Discovers Cordial Reception for Lyric Drama in America

Mary Toye, who rejoices in the title of "right hand man" to Fortune Gallo, is elated over the success of the recent tour of the San Carlo Opera Company.

"Fortune Gallo," she said, "continues to 'guess right'; the intrepid impresario who has guided the destinies of the San Carlo Grand Opera Company for nearly a quarter of a century did not make a mistake when he gambled nearly $20,000 in railroad expenses alone to transport his organization from New York direct to San Francisco on March 8, for a spring tour on the Pacific Coast. That is the sum which represents what it cost to go from New York to San Francisco, then to various cities *en route* to Los Angeles, back north again to Portland, Ore., then to Seattle, Wash., and on to Vancouver, B. C., where the company played for a week. Following a fortnight between Sale Lake City, Denver and Colorado Springs, Colo., the San Carlo Company returns East, after a journey of eleven weeks.

"The company had already been six months on the road before starting for California, making a season of thirty-three weeks in the most hazardous year for business the country has known. The operas given by Mr. Gallo meet with success, because they are geared to the average theatre-goer's taste and purse.

EXTENSIVE REPERTOIRE AND PERSONNEL

"During the past eight weeks, over 190,000 people have attended the San Carlo performances in San Francisco, Los Angeles, Sacramento, Stockton, Fresno, Portland, Seattle and Vancouver, and enthusiastic audiences greeted every presentation. Fifteen performances of the eighteen given at the War Memorial Opera House in San Francisco in two weeks, were entirely sold out, including standing-room, the evening of the performances. Considering the capacity, 3,300, a high record of attendance was maintained. In Los Angeles the huge Shrine Auditorium housed great audiences for two weeks, and the Auditorium in Portland, seating 4,200, was completely sold out for eight performances before the company opened its engagement. Extra performances were given on Sunday in both Portland and San Francisco to meet the demand of an eager public. In Seattle the company had another banner week which ended on April 28, where the 6,000 seats were sold for three of the performances and from 4,000 to 5,000 attendance for the remaining nights of the week's visit.

"From Salt Lake City and Denver where Mr. Gallo is closing the tour on May 18, similar interest is reported.

"The repertoire during the past ten weeks has included the following operas: Aida, Rigoletto, Faust (in French), Carmen (in French), La Boheme, La Tosca, Madama Butterfly, Cavalleria Rusticana, I Pagliacci, La Traviata, La Gioconda, The Barber of Seville, Otello, Lohengrin (in German), Hänsel and Gretel (in English), The Tales of Hoffmann, Il Trovatore and La Forza del Destino.

*FORTUNE GALLO,*
*impresario of the San Carlo Grand Opera Company.*

"Among the singers who have been appearing in leading rôles are: Bianca Saroya, Anne Roselle, Aida Doninelli, Rosalinda Morini, Virginia Le Rae, Liana Galen, Bianca Bruni and Hazel Hayes, sopranos; mezzo-sopranos and contraltos, Dreda Aves, Bernice Schalker, Lelia Cambi and Helene Strause; tenors, Aroldo Lindi, Dimitri Onofrei, Tandy MacKenzie, Sydney Rayner and Francesco Curci; baritones, Mario Valle, Mostyn Thomas, Stefan Kozakevich and Robert Sellon; Harold Kravitt, Natale Cervi and Fausto Bozza, bassos.

"Carlo Peroni, known favorably for the high standard he maintains at every performance, is the musical director, and the stage is in charge of Luigi Raybaut. Mr. Gallo is bringing his group (which includes eighteen orchestral players) direct to New York from Colorado Springs.

"A long tour next season is already planned, one that will open in September and again includes the West Coast." S. R.

## Hubermann Scores in Brussels Recital

### Unusual Old Works Heard at Symphony and Choral Concerts

BRUSSELS.—At the last of the Defauw Subscription Concerts of the season, Bronislaw Hubermann played the Beethoven violin concerto. Memory went back about forty years to the time I heard that greatest of violinists, Joseph Joachim, play this work. Joachim could not lay claim to the enormous technic of a Heifetz or Menuhin, any more than we can compare Anton Rubinstein to Moriz Rosenthal or Leopold Godowsky, as regards purely mechanical dexterity. But those who heard Joachim at his best will, I am convinced, agree with me that no other violinist ever produced the same soul-stirring effect with the Beethoven concerto.

STIRRING PUBLIC RECEPTION

I would not for a moment wish to insinuate that Bronislaw Hubermann is not a front-rank artist. His performance was more than a success; it was a triumph. He richly deserved all the applause that an enthusiastic public gave him. In the first half of the program Hubermann also furnished an extremely beautiful interpretation of the Mozart violin concerto. As a matter of fact I do not remember ever having heard a finer presentation of this work.

The orchestra seemed thoroughly to understand Carl Philipp Emanuel Bach's third symphony and Schubert's seventh symphony, and the public caught their enthusiasm.

OLD CHORAL MUSIC RESTORED

Another amateur orchestra and choral society, Cercle Choral et Symphonique de Bruxelles, is doing good work. Their last program included Schubert's fifth symphony and for choir and orchestra, C. P. E. Bach's Chant de l'Aube; Wilhelm Friedemann Bach's Sanctus, and a Miserere by J. A. Hasse. The conductor of this group is Gaston Peelaert, well-known violinist. Thanks are due him for providing us with the opportunity to hear these works of the two Bachs and Hasse, even though there doubtless exist more important specimens of choral compositions of the same epoch. The great choral societies cannot as a rule afford to bill unknown works which will not prove a "draw." However beautiful J. S. Bach's Passion music may be, it is both interesting and instructive to learn what other masters have had to say. This task devolves upon the smaller groups. They do their work right valiantly.

SIDNEY VANTYN.

### *Coleman Writes Reminiscences of Teaching Career*

In the reminiscences of his teaching career, O. Coleman writes of what led him to perfect his method for the study of the Russian language.

"During the World War," he says, "when I was employed as a censor in the British War Office, a considerable number of prominent English men and women, in order to show their friendship toward their Russian allies, took up the study of Russian instead of German. Meanwhile I was developing new ideas about methods of approach to the Russian language. I was anxious to demonstrate that Russian as a language was not any harder to master than any other foreign tongue. These labors brought me several eminent pupils. Among them was Montagu Nathan, music critic, known to the American public as a commentator on Russian composers.

"After I came to the United States, I observed that the American people as a whole were not interested in the Russian language. Foreseeing, however, that under the administration of President Roosevelt there was a likelihood of Russian recognition, I continued my efforts to decrease the difficulties of mastering my native tongue, and perfected this present method."

This method is one that may be taught by correspondence. There is a special method developed by Mr. Coleman for vocalists, which, it is stated, enables them quickly to grasp the essentials of Russian.

### *Yasha Davidoff Features Forsyth Composition*

Josephine Forsyth's musical setting of The Lord's Prayer was featured on the programs of Yasha Davidoff, basso-cantante, during his recent tour of twenty cities. His concert itinerary included Los Angeles, Houston and Beaumont, Tex., St. Petersburg, Fort Myers and Miami, Fla. Mr. Davidoff is heard weekly over the NBC-WEAF network.

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# Chicago Observes Music Week With Outstanding Programs

## Hadley's Mirtil in Arcadia Sung by Apollo Club Under Edgar Nelson —People's Symphony Orchestra Gives Polish Program Under Guest Leader

CHICAGO.—Music Week in this city brought many concerts and several recitals of the first order. The most important were the Apollo Musical Club's presentation of Henry Hadley's Mirtil in Arcadia, and the concert by the People's Symphony Orchestra, under the direction of Jerzy Bojanowski, guest conductor.

### APOLLO CLUB'S SPRING CONCERT

Mirtil in Arcadia, the lovely pastoral by Henry Hadley, received a magnificent performance under the direction of Edgar Nelson, conductor of the Apollo Club, at Orchestra Hall on May 8. The work requires a large chorus, a big orchestra, an auxiliary chorus, three sopranos, a tenor, a bass-baritone, a bass, and a narrator. That the auxiliary chorus, drawn from the Marshall, Lindblom and Lake View high schools has been well prepared in the art of choral singing was manifest throughout the evening. It sang with loveliness and clarity of tone, perfect intonation and superb enunciation, arousing the audience to a high pitch of enthusiasm. Not to be outshone by their younger competitors, the Apollos surpassed themselves and sang the lovely music assigned to them with great authority. The orchestra, made up of Chicago Symphony members, performed its task superbly and contributed in no small manner to making the performance memorable in every respect.

Of the soloists, the outstanding figure was a newcomer with the Apollo Musical Club—Marjorie Livingston, dramatic soprano. Though heard often in private recital, she made her public début here on this occasion. This young lady, who has had all her training with Hanna Butler, is the possessor of a glorious dramatic soprano voice and she encompassed the high *tessitura* of the rôle assigned to her with ease and assurance. She already sings with the authority of a mature artist. Her musicianship was reliable and she enunciated the text well and won an overwhelming success.

Ruth Lyon, well known to radio audiences, ranks among Chicago's leading sopranos. Though her solo part was somewhat heavy for her voice, she surmounted its difficulties and gave a good account of herself. Ocie Higgins, who also is looked upon as one of Chicago's favorites, was assigned a high rôle, yet she knows so much about the art of singing that she was able to reach altitudes above her usual compass. She, too, made a hit with the audience, and deservedly so. Edwin Kemp delivered the tenor music effectively. John Macdonald did well with the music for bass-baritone. G. Magnus Shutz, who had the bass part, sang with authority even though his tones were somewhat harsh.

Edgar Nelson, as ever, was the real hero of the night. Here is a man who probably has done more for the good of music in Chicago than any other musician that we could name. He helps others first of all and then sings the virtues of the many organizations he so well directs, always taking a secondary position himself. The public, however, has recognized that Chicago has in Mr. Nelson one of the five most prominent musicians here, and success has crowned his work in spite of himself. Under his efficient guidance Mirtil in Arcadia was superbly presented, and Mr. Hadley would have been overjoyed with the manner in which his pastoral was presented at Orchestra Hall.

### PEOPLE'S SYMPHONY IN POLISH PROGRAM

The People's Symphony Orchestra played under the direction of the Polish conductor Jerzy Bojanowski at Orchestra Hall on May 7. The Polish Arts Club of Chicago sponsored the concert and Mr. Bojanowski presented a program which contained two novelties as far as this country is concerned—Balet Goralski (Mountaineer Ballet) by Maklakiewicz and Karlowicz' Lithuanian Rhapsody. There were also Hadley's In Bohemia Overture, Mazur from Moniuszko's opera, Straszny Dwor, and Tschaikowsky's Pathétique Symphony. The latter was the backbone of the program. Mr. Bojanowski is not a newcomer here, for a year or so ago he directed another orchestra at the Auditorium Theatre and on this occasion he deepened the fine impression then made. Mr. Bojanowski, who formerly was conductor of the Warsaw Symphony Orchestra, is a poet and a giant of the baton. He knows how to build climaxes, his rhythm is effective and he brings out the tone color of compositions. With an orchestra which does not rank among the best in our midst, he nevertheless had full opportunity to impress the audience with his unlimited musical abilities. His beat is precise, his readings authoritative. A large, enthusiastic and distinguished audience was on hand for this concert, which Harry Zelzer managed.

### SIGMA ALPHA PHI PRESENTS YOUNG ARTISTS

Musical sororities have done much in the past three years in sponsoring young and deserving artists. Again on May 6, at the Chicago Woman's Club, Beta Chapter of Sigma Alpha Phi presented Edith Kampel, soprano, and Hilda Kahan Lieberman, pianist, in a concert for the benefit of its scholarship fund. In a well built program Miss Kampel revealed a luscious soprano voice which she used with ability. Miss Lieberman played a group of piano solos effectively. Zerline Muhlman Metzger was the accompanist.

### PAUL LONGONE OBJECTS

Paul Longone, general director of the Chicago Grand Opera Company, objects to other companies using the name of the organization he so well heads and of which George Woodruff is president and Gennaro Papi, the musical director. "There is only one Chicago Grand Opera Company," says Longone, "and the sooner this is made known to the general public throughout the musical world the better for all concerned. The present Chicago Grand Opera Company is the direct descendant of the company formed twenty-four years ago by Harold McCormick and directed for many seasons by the late Cleofonte Campanini. That first company, known as the Chicago Grand Opera Company, was succeeded by the Chicago Opera Association, which was the direct heir of the former company. The latter organization was also headed by Campanini and then by Mary Garden. Upon her withdrawal, the name was changed to the Chicago Civic Opera Company, which moved its location from the old Auditorium to the new Civic Opera House, where we will again present the Chicago Grand Opera Company with artists of world renown beginning in November.

"As it is more than probable that we will give a road tour before or after the Chicago season, with the principal artists of our organization, it is important that managers, as well as the public, be informed that other operatic organizations have usurped the name of the Chicago Grand Opera Company and be posted as to the real facts in the matter. There is only one Chicago Grand Opera Company. It had its domicile in Chicago at the Civic Opera House; it has not given performances elsewhere in the last few years and has no connection whatsoever with operatic performances given in the East by an organization with a name similar to the one made famous several years ago and which placed Chicago among the largest operatic centres of the world."

### NATIONAL SCHOOL OF MUSICAL EDUCATION SUMMER SCHOOL

The faculty of the National School of Musical Education, headed by Eva Jack, its director, contains only a few names but these are eminent in the tonal world. Looking at the list of its members one finds the names of Lee Pattison, pianist; Eva Jack, an authority in normal and class piano methods; Ebba Sundstrom, conductor of the Woman's Symphony Orchestra; Rosseter Cole, well-known pedagogue; Mme. Gilderoy Scott, English contralto and vocal authority; Frederick Schauwecker, prominent pianist and accompanist; Agnes Conover, Mack Evans, Jean Rumry, Barrett Spach, Etta Mount, Harrington Shortall, Olive Hazel and Dorothy Pleasants. To this list will be added for the summer School Stanley Chapple, vice-principal of the London Academy, exponent of the principles of T. H. Yorke Trotter, eminent educator and the author of Musicianship.

Special courses at the summer school will be offered in musicianship, normal and class piano, conducting and public school music. Jean Rumry, who heads the public school music department, is director of music at the National College of Education and was formerly supervisor of music in the Winnetka public schools. Miss Jack, director of the National School of Musical Education, has stated, "No teacher at our school gets fancy prices for lessons and we have regulated their fees in accordance with the times." At the National School of Musical Education we are building on a solid foundation a unique system of musical education, which is broad, comprehensive and independent."

### BOHEMIANS REËLECT GANZ PRESIDENT

At the annual meeting of the Chicago Bohemians on May 4, the nominating committee, headed by Allen Spencer, set aside the by-laws of the organization and established a precedent by reëlecting Rudolph Ganz president. Ganz, who has served the usual two-year term, was unanimously reëlected for another two years. Felix Borowski is first vice-president; Rosseter Cole, second vice-president.

### JEAN WILLIAMS AT INTERNATIONAL HOUSE

A program of piano compositions by Bach, Chopin, Brahms and Scriabin was presented by Jean Williams at International House, University of Chicago, on May 4.

### AUGUSTANA COLLEGE CHOIR

The singing of the choir from Augustana College of Rock Island, Ill., at Orchestra Hall on May 9, under the direction of Henry Veld, gained the approval of a large audience. Whether singing as a combined chorus or in two separate groups, the chorus accomplished admirable work in a program of sacred and secular music.

### WALTER T. CURRAN GIVES RECITAL

Walter T. Curran stepped from the ranks of the Paulist Choristers, with whom he has been a leading tenor for several years, to give his own recital at Kimball Hall on May 9. In a program embracing operatic arias and a wide range of songs, he disclosed a lyric tenor voice of excellent quality and wide range.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Carolyn Lantz, student of Graham Reed, Lucille Ambrose, pupil of Rudolph Ganz, and Ruth Howell, student of Leon Sametini, recently gave a program at the Hyde Park Hotel.

Opal Davis, soprano, was soloist for the Kenwood and Hyde Park Dental Association banquet at the Plaisance Hotel on April 30.

Ruth Howell, violinist, and Lucille Ambrose, pianist, were soloists at the Mother and Daughter banquet in the Bethel Lutheran Church on May 10.

Berth Austral, pupil of Mme. Cole-Audet, was awarded first place in the final piano competition in the junior division of the Society of American Musicians and will appear in a public recital in June. Evelyn Volkhardt Thomas, student of Mme. Audet, was assisting artist at the musicale given in Hyde Park United Church on May 3.

Lamont Okey, pupil of Walton Pyre, recently gave a program of character impersonations, assisted by Lloyda Thompson, pianist, student of Mme. Audet, before the Woman's Club of Lehigh, Ia.

Thaddeus Kozuch, pupil of Glenn Dillard Gunn, offered an all-Chopin program before the Polish Arts Club at the McCormick Memorial Y.W.C.A. on May 4.

Students of Clara Dailey, from the Bryn Mawr School, presented Melody Way piano recitals recently for the Bryn Mawr Parent Teachers Association at Bryn Mawr School and the Little Theatre of Chicago Musical College.

Lillian Korecky, studying with Mollie Margolies, played for the Chicago Woman's Musical Club at the Literary Club, Fine Arts Building, on May 10.

### AMERICAN CONSERVATORY NOTES

The finals in the voice and violin contests for appearance at the commencement concert will be held in Kimball Hall on May 19.

Muriel Parker, pianist, student of Tomford Harris, appeared in joint recital for the American Association of University Women at Elkhart, Ind., on May 4.

Carrie Mae Bemis, pupil of Heniot Levy of the faculty, has been engaged as a member of the piano department at Sulline College, Bristol, Va.

Blanche Frye, soprano, voice student of the conservatory, was awarded first place in the girls' voice division in the recent high school contest for the State of Illinois. Connie Clare, pianist, pupil of Rudolph Reuter, was the winner in the piano division of the contest.

Ida Hartman, student of Mr. Levy, was presented in a piano recital in Lafayette, Ind., on April 22.

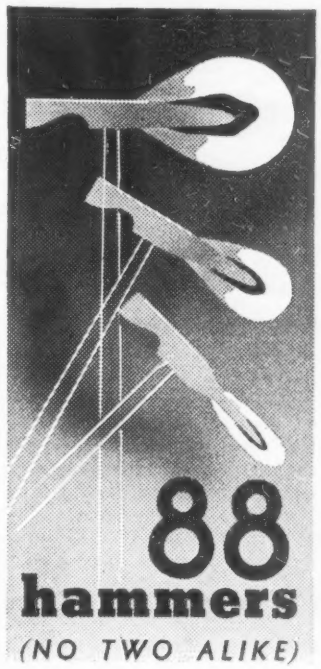
Leo Heim, studying with Allen Spencer, was heard in a piano recital at the Northminister Fellowship Club of the Fourth Presbyterian Church on April 29.

RENÉ DEVRIES.

### *Wedge to Conduct Theory Course for Teachers at Juilliard*

George A. Wedge, director of the Juilliard Summer School, New York, will conduct a course for teachers in the methods and materials of teaching the theory of music. During the six weeks' summer session Mr. Wedge will include in this course various phases of theoretic instruction including harmony, counterpoint, ear-training, sight-singing and keyboard harmony, and methods of course building, and teaching these subjects to groups and individuals. It is stated that as author of many text-books on the theory of music and as head of the theory department at the Institute of Musical Art, Mr. Wedge has succeeded in simplfying and making practical and interesting this most important part of the general study of music. He feels strongly that the preceding generation's pedantic manner of presenting this subject is unnecessary, and makes theory seem formidable to the young pupil.

Students who are enrolled in the course have the opportunity to observe the teaching methods in actual operation and to do practice teaching. Members of the theory department at the Institute of Musical Art are to teach in the summer school, so pupils are able to see various instructors apply the principles outlined in the course. Mme. Olga Samaroff and Mr. Wedge will conduct a normal course in teaching the layman.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NEW YORK May 19, 1934 No. 2823

The length of an artist's career is dependent not so much on age as on the box-office.

—o—

Radio City Music Hall did a week of Madam Butterfly, in somewhat abbreviated form, with Anne Roselle in the title rôle, and crowded houses applauded the opera at four performances per day and five on Saturday.

This is the most ambitious operatic essay so far attempted by a moving picture house and the resulting success proves again that popular-priced lyrical entertainment is feasible especially as the Hippodrome Opera season continues to attract and please its patrons.

[Owing to the great success of the Madam Butterfly production at Radio City Music Hall, news has just been received that it will be held over for another week, from May 17 to 24.]

—o—

## Music Education Carries On Bravely

The alarms that have been sounded by teachers' and supervisors' groups throughout the country, concerning the grave menace to music education contained in the shrinking of budgets for the public schools, are doubtless justified. Anyone who reads the daily newspapers knows some of the hardships encountered by those in charge of the training of the nation's young. But perhaps only the teachers themselves fully realize the bitter conditions under which many of them are forced bravely to carry on, with inadequate housing and overcrowding of classes. Excessive strain on the attention and consequent lowering of standards of work, caused by the many more students assigned to each teacher, have their complement in the curtailment of musical courses, the elimination of melodic studies entirely in a few hard-pressed communities, a much earlier abandonment of studies by pupils due to economic necessity to find work if possible. And, finally, the disheartening spectacle of well-equipped teachers of music, both young recruits and older members of the profession, unable to secure posts despite their duly accredited training.

In view of this retrogressive decade in the history of American public schools, it is interesting to read some of the results of a survey recently made public by Dr. Peter W. Dykema, professor of music education at Teachers College, Columbia University (New York), one of the best-documented schoolmen in the tonal division of pedagogy. Professor Dykema, as quoted by the New York Times, "found that fifty-one per cent of the 1,761 cities in every state, covered in this survey, reported no change in their school music departments. While forty-nine per cent reported curtailment of music, only four per cent of this group reported that music had been eliminated completely. From this we may learn," the educator concluded, "that in spite of most distressing financial conditions the school systems have rallied to the maintenance of the art subjects in the schools by keeping them to the extent that their budgets would allow."

The gist of the statement, however, lies in the last eight words, which unfortunately are extremely vague and indefinite. We are inclined to think Dr. Dykema's conclusion a remarkably optimistic one, for it tends to place a comforting interpretation on the facts, obvious from the figures, that half of the communities considered are giving less music instruction at present than before 1929 and that about 120 of the relatively small number consulted had abandoned it entirely. This kind of specious complacency is not the best thing for the country at this time. It may please the tax officials of cities who are faced with the Procrustean task of paying the indebtedness on their bond issues, of mollifying the rebellious property-owners and at the same time of salving their consciences. But it is shameful (and should be so characterized) that the modestly paid public servants, such as the school teachers, are either forced to exist on a scale below normal living standards or are unable in some cities to collect their salaries at all. And it is criminal that the price for all this will have to be paid by the young of the country in the years to come.

As to apportioning the blame for this condition, the report states: "Wherever music had been discontinued the most frequent cause could be traced to the insistence of taxpayers that their taxes be reduced." Professor Dykema notes that the figures show "very few cases in which lack of appreciation of the value of music and unsatisfactory teaching and supervising of the music program were mentioned as causes for the discontinuance of the music program.

"While taxpayers were generally in favor of music, there were as many as twenty-four per cent who were opposed to it," Dr. Dykema said, "The school board members were more favorable, there being only 8 per cent who objected to the program of music. The superintendents were almost unanimously in favor of it. When there was opposition it came from the smaller towns.

"The superintendents reported that usually all the cultural subjects were treated alike as regards appropriations, but when there was any discrimination it was practically always in favor of music."

The survey thus lays most of the blame at the door of the taxpayers—that is to say, on the lower middle class, which has the largest families and is therefore most interested (or should be) in maintaining a decent standard of education. It neglects entirely the class of large-scale investors who are clever enough to place their money in tax-free securities, such as most cities usually issue. There is no suggestion, for example, that the rate of interest on new indebtedness incurred by the communities be lowered. There is no inkling of the fact that city governments are in thrall to the banking interests, the large-scale investors who might easily forego some of the profits made by the sacrifice of innocent children or their almost equally defenseless mentors.

Musical organizations who are enlisted in the noble crusade to prevent the slow and gradual "chiselling" from public funds assumed to be devoted to the best possible training of their children would do well to concentrate their efforts not on the superintendents and the school boards, who are weak though willing to give music a "show", as these statements testify. They should launch a defensive against those higher but invisible forces in community government, the financiers and bondholders who profit at the expense of the potential music-lovers of the future.

—o—

## Utopia by the Golden Gate

On the Pacific Coast the sunshine, climate, rainfall, or what you will, seems especially propitious for the sprouting of new sciences, political systems and religious faiths. Nor are the arts wholly unaffected. A committee of musicians and theatrical people has recently drawn up a plan which forms part of the campaign material of Upton Sinclair, independent candidate for the governorship of California on a more or less original platform known as Industrial Democracy, with the slogan "End Poverty in California."

The reforms which Mr. Sinclair promises the electorate in return for their votes are nothing if not thorough-going. He proposes to set up a sort of Utopian—or rather, Uptonian—socialistic state within the old one. The whole scheme, of course, exists as yet only on paper. We quote from a circular widely distributed on the Pacific Coast, which assails the untoward conditions in the musical and dramatic fields and then proposes the following remedies:

CLASS I

". . . The creation of three State Symphony Orchestras of standard proportion. These orchestras will serve on an itinerant basis the Northern Central and Southern sections of California, exclusive of the cities of San Francisco and Los Angeles and immediate environs, which are already benefitted by their own, well-established organizations. Later they, too, may desire to come under the state system. At least one composition on each program should be of American origin, thus making these groups powerful and effective agencies for the development of national American music. . . .

"The organization of one or two Grand Opera Companies . . . serving upon an itinerant basis either the entire state or two separate sections of the state; the companies to be of standard size and strictly metropolitan in every appointment, using almost exclusively suitable resident California artists; performances to be given in English whenever feasible, foreign works to be translated especially for this purpose by the best qualified translators obtainable. Full artistic adequacy, ensemble values and not 'stardom,' should be the general policy in the selection of principals. Performances should distinguish themselves through excellence in direction, stage-management and mounting rather than through the flourish of a few well-advertised and exorbitantly paid individual names. Open and above-board negotiations . . . would also be the guiding policy in all such negotiations and thus effectively avert every danger of individual favoritism or any other pernicious mixture of art and politics.

"The creation of several itinerant chamber-music groups, serving the entire state and designed to foster the practice of amateur chamber music among our citizens.

"Appointment of outstanding choral conductors to organize, direct and supervise district community activities is also advisable. . . .

"Creation of municipal bands for either larger communities individually or small neighboring communities collectively.

"Several itinerant concert orchestras, cultivating the modern American mode of musical expression termed Symphonic Jazz. . . .

CLASS II

"Not less vital in themselves, although of less immediate urgency, the following activities should be given early attention in conjunction with the preceding projects:

"Plans for early organization of permanent, grand opera units for the individual uses of Los Angeles, San Francisco and their immediate vicinities;

"Early organization of a centrally located State owned and controlled Academy (Conservatory) of Music and Dramatic Arts (with branches suitably distributed, embodying the highest degree of applied and theoretical music (composition), opera, and acting. The staff of instructors should represent the very best educational talent obtainable internationally. Tuition should be free to bona-fide California residents and available to decidedly gifted students only;

"Assignment of professional musicians, singers and directors to our public high schools and colleges, to provide free instruction on every instrument and voice by expert and routined specialists;

"Appointment of qualified directors for each community, to direct amateur musical and dramatic efforts."

One naturally wonders what, in the vulgar phrase, Mr. Sinclair would use for money to promote this gigantic program. But he does not leave one in doubt. Short of the early American wampum system, nothing so ingenious has been seen since the last bank holiday:

"The first field of service will be within the several state land colonies and the settlements comprising the state factories and industrial production plants. Within these two large bodies, our creative artists will find themselves in constant demand. For such services they will be paid in scrip, to be used in exchange for food, clothing, shelter, health and every other service obtainable within these two bodies. Furthermore, the production system will be in a position to manufacture and provide a large part of the necessary physical plant for the operation of the various musical and dramatic bodies, thus insuring a hitherto unknown economy in such activities.

"At the same time the artist will engage in a second field of service; the general public, i.e., those still outside of the two great state colonization systems, with the strict proviso, however, that such activities do not compete with any other existing musical group still operating within the profit system. For such services the groups will be paid in U. S. currency as taken in by these activities.

"Thus, the members of these groups will receive remuneration in two kinds: scrip, for the purchase or exchange of all the necessities of life from the two colonization systems; and U. S. currency, with which to buy the conveniences and some luxuries at first not obtainable within the two state systems. Both incomes, taken together, should satisfy a comfortable standard of living."

There is doubtless considerable benefit in the artists of a nation becoming articulate about the reforms which they desire to see established. Nor is the seeming impracticality of such measures sufficient reason for scoffing at them as a kind of "wish-fulfillment." Many of the proposals are excellent. But it is a habit of Utopians to draw up plans and platforms without "putting teeth in them," as the jurists so happily phrase it. That is a factor to be pondered by the artists who are enrolling themselves under the banner of EPIC. It is at least sensible to avoid disappointment by not expecting the millennium to come unaided tomorrow or next week.

# VARIATIONS

**By Leonard Liebling**

I have been a sort of stage trouper for a week, appearing at Radio City Music Hall four times each day, and giving a brief narration of the plot of Puccini's Madam Butterfly.

It was a deeply interesting experience for me, beginning with the dress rehearsal, where Erno Rapee handled the musical part and Leon Leonidoff supervised the production. I marvelled at both myriad-minded gentlemen who had to hear and see hundreds of necessary things while stage directors, electricians, photographers, carpenters and whatnot, were all over the place wtih comments, inquiries, requests and admonitions.

Mr. Leonidoff made his huge stage into brilliantly colorful Japanese pictures contracted into two acts with only enough interlude for the stage to revolve. Mr. Rapee reduced the score and by means of resourceful transpositions and immaterial cuts, effected a logical and artistic musical entity which shortened the opera to about seventy-five minutes—just long enough for the patience of auditors who are not experienced lyrical listeners.

(It has been my long held theory that nearly all operas could be abbreviated to suit the taste of the newer generations that make up the larger part of the public.)

Radio City Music Hall is an astonishing institution, aside from the tasteful and imposing auditorium and the model manner in which it is conducted.

Backstage, strictly modern equipment prevails. Lacking mechanical knowledge I cannot describe all the electrical and hydraulic gadgets and tricks that make things move, hoist, signal, ventilate, cool, light, and so on, but they were explained to me and I could gape even without understanding.

For the performers and general staff there are club and lounge rooms, cafeteria, hospital, sun terrace, ping pong tables, luxurious dressing-rooms with private shower baths. All cue calls and other messages are made by a loudspeaker system which relays the announcements simultaneously all over the theatre backstage.

The performances of Madam Butterfly ran flawlessly. Erno Rapee's facile technic in rehearsal and orchestral command had insured musical finish. He led the première and usually the chief evening representations. His able assistants, Messrs. Silvers and Violin held the baton the rest of the time. The orchestra, of full symphonic strength, is another surprise. The players are picked material and through constant association and intensive training and experience have acquired remarkable ensemble and exactness.

I spent much time out front, noting the comments of the listeners. If anyone thinks that a movie audience is not critical, he knows little about that strangely mixed body of persons. With only two or three exceptions, all the remarks I overheard were to the point and intelligent; some, acutely observing. Enormous audiences (the house holds 6,000) were at all the performances, so that nearly 170,000 persons heard Madam Butterfly there during the week. Prolonged hand-clapping rewarded the familiar numbers and the end of both acts. Only the absence of the professional "bis" and "bravo" shouters made the public behavior different from any evening at the Metropolitan.

My unbiased conclusion is that grand opera as given at Radio City Music Hall proved itself a unique success. Its executives should follow the plan permanently. Works like The Bartered Bride and Barber of Seville might make admirable light foils between presentations of the more tragic examples.

* * *

Fred Allen, excellent radio comedian, published the following comments in the New York Evening Telegram of May 12:

Scientists say radio is gradually affecting bird life. When certain programs are broadcast, thousands of sparrows come down and walk around the streets until the actors are through using the air.

According to an eminent authority, radio has added nearly 5,000 new words to the English language. Many of the words have been coined by listeners and, quite naturally, are unprintable.

The first comedian to eat celery over a nationwide network will be a sensation.

A Mrs. Scrimp, of Delaware, tried to grow a century plant near her radio set. After several comedy programs had run the gamut of ancient gags the century plant wilted in despair.

Interference doesn't always mean atmospheric disturbance. Sometimes the sponsor insists on showing his cast how the program should be put on.

A recent questionnaire asked, "What do you like best on your radio?" Ninety per cent of the answers said "A cocktail shaker."

Bedtime story-tellers are disappearing from radio because the story-tellers go to bed before the children these nights.

The man who used to cough in the theatre is now home talking so loud that nobody can hear the radio program.

If all the people who ask radio celebrities for autographs were laid end to end, the celebrity could escape before they got up.

The sponsor who engaged the Philadelphia Orchestra to give fifteen-minute programs last winter is interested in television. He hopes to broadcast the Empire State Building a little at a time next year.

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Our esteemed contemporary, The Musical Times (London) quotes a misprinted line from a local English newspaper: "Spitable music was rendered by the choir."

* * *

Young Morton Gould, radio pianist over WEAF, is an unusually gifted improvisationist. Give him a theme and he will expand it into any desired form, and in the style of any composer you mention. A few evenings ago he held a demonstration over the air when a reliable musical person furnished him with a six note original theme and Gould fashioned it on the spot into a Beethoven Rondo, Chopin Nocturne, Bach Fugue, and something *à la* Gershwin. The last named number led the commentating themegiver to say: "That was a 'Rhapsody Out of the Blue.' You certainly conjured it out of the nowhere." All the extempore pieces were logically knit and fashioned with real development and harmonies and other touches characteristic of the composers.

The commentator explained that the young pianist's gift of "extemporaneous creation," was, more plainly put, the science of "not knowing what he would do in advance, and then doing it."

Improvisation is almost a lost art since its flourishing practise in earlier musical periods. Probably the best extempore creator was Bach. Also Mozart and Beethoven shone in that field. Of the later masters, Liszt and Saint-Saëns were the best improvisers.

When the WEAF studio guest asked for the third selection, he remarked: "Bach was the father of the fugue and of thirteen children. I shall ask you to imitate merely the fugue."

* * *

There is the story of the miner in Anderson, Nevada, as told at the WEAF (New York) broadcast studio. The Western listener heard a deserted baby crying in one of the air dramas. The pitiful wailing of the youngster touched the rough toiler's heart, and, without knowing that the sound effect was achieved by having Sallie Belle Cox, mimic, gurgle with her face pressed against a pillow, the old fellow wired in that he would be most happy to adopt the child. With promptitude equal to his own, the sponsors of the program wired to the miner and explained that the sounds were made by a twenty-two year old girl. "Okay," flashed back the miner, "I'll still adopt her."

* * *

Norman Cameron, press representative of The Delius Society (London) sends the attached:

All lovers of Delius' music, and in particular those who have already subscribed to the Delius Society, will be interested to know that the Columbia Company has taken the society under its wing to expedite the issue of the first album of gramophone records. The works will be recorded under the direction of Sir Thomas Beecham, the society's president, and the records will be distributed very shortly.

Owing to the fact that by no means all those already enrolled as members have forwarded their subscriptions, it has not been possible to inaugurate the society with Appalachia as originally intended, but this work will definitely be next on the list of recordings. Meanwhile, Delius himself having expressed a special wish for a recording of Paris, the society's first issue will include: Paris, the Serenade from Hassan, a much-needed re-recording of Summer Night on the River, and two records of songs.

It is believed that this revised program, offering as it does, a greater variety of Delius' music, will be even more widely appreciated than the original scheme of a single work.

Recording is now in hand, and the album containing these works and a booklet of analytical notes by A. K. Holland will, it is hoped, be available to subscribers in May. Would-be members are asked to send their subscriptions (two guineas) to the secretary of the Delius Society, 40, Langham Street, London, W. 1, without further delay, as the issue will be strictly limited.

* * *

At Potsdam, near Berlin, the German Institute of Music for Foreigners is planning a summer session.

If one may trust all the stories coming out of Naziland, the Director of the school in his salutatory remarks to the eager learners from other countries, no doubt said, in part:—

"My dear young friends. I trust that you have cast out of your minds, hearts and technic all non-Aryan influences. If you are composers you must not be swayed by the older harmony method of Jadassohn or the older music of Mendelssohn, Meyerbeer, Bizet, Halévy, Carl Goldmark, Bruch, Saint-Saëns or Mahler. Nor yet can we permit you any instruction in the modern examples of Schönberg, Tansman, Jacobi, Stravinsky, Ravel, Milhaud, Bloch, Copland, Gruenberg, Castelnuovo-Tedesco.

"In the conducting class any gestures in the least remindful of Walter, Reiner, Klemperer, Monteux, Koussevitzky, Hertz, Bodanzky, Blech, Golschmann, or Edwin Franko Goldman, will be followed by instant dismissal.

"Violinists and cellists studying here must completely forget that they have ever known or heard of Auer, Elman, Heifetz, Seidel, Zimbalist, Flesch, Ernst, Joachim, Wieniawski, Joachim, Kreisler, Menuhin, Davidoff, Feuermann, Piatigorsky, Gerardy, Popper.

"Remember, those of you who are piano students, instant dismissal will follow any interpretations even remotely resembling those of Bauer, Gabrilowitsch, Godowsky, Hambourg, Horowitz, Joseffy, Friedmann, Friedberg, Rosenthal, Levitzki, Lhevinne, Schnabel.

"No singer may enjoy the benefits of this school who even mentions the names of Raisa, Lilli Lehmann, Renaud, Schorr, Frida Leider, Amato.

"On this basis, I greet you, as serious and thorough disciples, and bid you take full advantage of this temple of true Germanic culture in 100 per cent Aryan music."

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Believe it or not, but the Brooklyn (N. Y.), Times-Union of April 30, reporting a song recital (at Forest Hills, L. I.) of Winifred Gaynor, contralto, listed as some of the numbers:—"'Bois Etais' (Bois Epais) by Aully (Lully) 'Le Baiser,' by A. Gordon Coring (A. Goring Thomas), 'Amour Viena' (Amour! Viens) from Samson and Delila, by Saint-Saëns; a German group 'Seldensamkeit' (Feldeinsamkeit) by Brahms; 'Nur Wer Die Schnaucht kennt' (Nur wer die Sehnsucht kennt) by Tohaikawskt (Tschaikowsky) and 'Ich Gralle Nicht' (Ich Grolle nicht) by Schumann."

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Also worthy of note are these two advertisements, respectively from the New York Times and Herald-Tribune:

FAMOUS PIANIST, permanent feet to students joining Summer Term in May, $5 Month (4 individual lessons); regularly $20. Phone Riverside 9-0671 Sunday or evenings.

WANTED—Music teacher. Must be capable of teaching violin, doubling on tenor banjo or Hawaiian guitar. Z. 192.—Herald-Tribune.

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A Town Hall concert of last Sunday was billboarded and advertised: "The Five Aristocrats, and Sol Goichberg, mandolinist."

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Add Soviet atrocities: Moscow, with 3,000,000 inhabitants, has 300,000 music patrons. (As reported by Jascha Heifetz, just returned from Russia.)

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If you need publicity, there's one good way to get into the New York Herald Tribune. In its issue of last Sunday, that paper published this headlined news item from Newburgh, N. Y.:—"Nathan Taylor, of the American Reformed Church, completed today his sixty-second year of service as a choir singer. Mr. Taylor is eighty years old."

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Robert Henri thinks this: "We must realize that artists are not in competition with one another." That shout you hear is the chorus of musical performers in a fortissimo of "Yeah?"

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Friend Sauchelli suggests as the theme song for the Moscow radio station, "The Vodka Boatman."

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Marvels never cease. The New York Times of May 13 has this caption: "Use of Roast Beef Drops in England." Well, Merrie Albion is safe so long as she does not reduce the number of her Messiah performances or decrease the size of the choruses.

* * *

The best *bon mot* in the Musical Courier this week is to be found in the London letter where its writer, our Cesar Saerchinger, alludes to lovers of Bach's Chaconne, as *chaconnoisseurs*.

* * *

The advanced young woman whom I told recently that Schopenhauer liked Lucia, Rigoletto, and Traviata, epigrammed in reply: "No wonder he became a pessimist."

## Foreign News in Brief

*Adrian Boult for U. S. and Russia*

LONDON.—The Soviet Government has invited Dr. Adrian Boult, B. B. C. Director of Music, to conduct a series of concerts in Russia next season. Dr. Boult, however, received an earlier invitation to go to the United States next Spring. It is therefore expected that the Russian tour will be postponed until the autumn of 1935. C. S.

*Bournemouth Gets New Music Director*

LONDON.—The Bournemouth County Borough Council has appointed Richard Dennis Oliver Austin as director of music to the corporation to succeed Sir Dan Godfrey, who retires this season after over forty years' service. The salary is £1,000 a year. Mr. Austin, who is thirty-one (son of the English baritone and operatic producer Frederick Austin) is at present musical director at the London Coliseum and has had ten years' experience as conductor of concerts, opera, musical comedy and revue. His new post involves the leadership of a regular annual orchestral series with the Municipal Orchestra, one of the best on the English coast. C. S.

*Feuermann Scores in Venice*

VENICE.—In the concert cycle of the Venetian Società del Quartetto, the Austrian cellist Emanuel Feuermann immediately confirmed his rank as a virtuoso and musician of a high order. He used his notable technic with irreproachable balance; there was no acrobatic showmanship. He played Brahms with rare comprehension, Valentini with fine chastity and Schubert with a scrupulous sense of style. To this reviewer, his tender, singing delivery of the *andante* from the Bach C major organ toccata, admirably appropriate in the cello transcription, was one of fine tonal breadth and ineffable poetry—so much so that he could have dispensed with the garish and ineffective arrangement of the Sarasate Zapateado. The cellist's sister Sofia, in discreet accompaniments, shared in the numerous plaudits and requests for encores. R. H.

*Sidney Beer Conducts in Munich*

VIENNA.—Sydney Beer, English conductor, who has become a prominent figure in Vienna's musical life, will conduct four concerts of the Vienna Symphony Orchestra during the season 1934-1935, and introduce much music practically new to the Viennese. Among other works, symphonies of Sibeljus, Elgar's Enigma Variations, Stravinsky's Petrouchka, Ravel's Daphne and Chloe, and Debussy's Iberia, also the standard classic repertoire.

On June 14, in celebration of Richard Strauss' seventieth birthday, Mr. Beer conducts a concert of the master's music with Paul Wittgenstein as soloist in the left-hand piano concerto; Elisabeth Schumann as interpreter of the songs; and Till Eulenspiegel and Don Quixote. Mr. Beer is also to lead six concerts of the Gesellschaft der Musikfreunde in Berlin. A. R.

*Yorke Trotter's Successor Appointed*

LONDON.—Stanley Chapple has been appointed principal of the London Academy of Music in succession to Dr. Yorke Trotter, who died last March. The new principal, who is thirty-three years old, has been identified with the London Academy as student, professor and vice-principal for twenty-four years. He has also been active in London as conductor and piano accompanist. C. S.

*Mexico City Hears Brailowsky*

MEXICO CITY.—Good attendance and warm enthusiasm have marked the concert series that Alexander Brailowsky gave here recently in the Hidalgo Theatre. His final program included numbers by Bach, Debussy, Liszt and Chopin. A. P.

*Harriet Cohen Acclaimed in Madrid*

MADRID.—Harriet Cohen, pianist, playing the Bach concerto in D minor and the Walton Sinfonie Concertante, with the Madrid Symphony Orchestra under Maître Arbós, scored an outstanding success here recently. M. M.

## From Our Readers

*Praise for Music Hall*

New York, May 11, 1932.

To the Musical Courier:

Having attended the opening performance of Puccini's Madam Butterfly at Radio City Music Hall, I was indeed flattered to see adopted by this magnificent playhouse my ideas exposed in the Musical Courier interview of April 7. In a highly artistic manner, they have condensed the opera and have made the most of my suggestion to employ a turnable screen as scenery.

I feel confident that with the resources of the Radio City Music Hall, it will be possible to find outstanding American talents, ideal for the rôles which they have to enact.

Sincerely,
BERTA GERSTER-GARDINI.

## I See That

The SS. Champlain, sailing for Europe on May 12, carried Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitzky; and Dr. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C.

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Mildred Dilling, harpist, will be heard in a series of recitals over an NBC-WEAF network on Sundays, beginning May 20. This artist has devoted her efforts for some time to increasing public interest in the harp. At her début in London several years ago she was the first to give a harp recital there since the days of Queen Victoria, and her initial appearance in Berlin was said to be the first harp program there in the memory of the music critics.

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The Minute Valse of Chopin and Ravel's Bolero will be presented tomorrow (May 20) by Frances Hall and Rudolph Gruen in their weekly broadcast from WEAF.

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Edith Henry played a concert for Mary Craig with the Hudson River Choral Club of Hoboken, N. J., on May 7 and for Richard Monro at the Cherry Valley Country Club, Garden City, N. Y., on May 4.

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The Muskingum College A Cappella Singers, of New Concord, O., recently returned from a concert tour of Pennsylvania and Eastern Ohio. The choir is under the direction of Milton F. Rehg.

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Malcolm and Godden, Canadian two-piano recitalists, who recently came under the management of Haensel & Jones, will give their début London recital at Wigmore Hall on June 29. They will tour in America next season. Among their latest bookings in this country are Lansing, Mich., and La Crosse, Wis.

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Sunday Nights at Nine, the intimate revue, which closed on May 13 at the Barbizon-Plaza, New York, will reopen on November 11. This is the second extensive season of the revue, which is presented by Catharine A. Bamman.

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Hans Merx, baritone, gave a program of modern German Lieder at Brooklyn (N. Y.) City College on May 9, with Charles Pentley at the piano.

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Richard T. Percy, organist of the Marble Collegiate Church, New York, celebrated his fortieth year at this post on May 6. During this period, Mr. Percy did not miss a service.

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Drusilla Huffmaster, artist-pupil of Adele Margulies, now in Houston, Tex., played Rubinstein's D minor piano concerto with the Houston Symphony Orchestra in April. She also appeared recently in Galveston, Tex., under the auspices of the Women's Guild.

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Ludvig Juht, Estonian contrabass soloist, gave a recital at The Barbizon, New York, on May 1, playing works by Eccles, Bach, Koussevitzky, Vladimir Padwa and Sarasate.

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Virgil Fox, organist, is to be soloist at the Camden (N. J.) National Association of Organists Rally on May 22.

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Heppie Ross, pianist, gave a recital at the studio of her teacher, Lois von Haupt, in Scarsdale, N. Y., a fortnight ago; included on the program were works by Bach, Haydn, Chopin, Brahms and modern composers.

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Susan S. Boice, director of the C Opera Group, presented the Amphion Singers in choral items at the performance on May 2 of three one-act plays by the Harrison Screen School, at the MacDowell Club, New York.

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Grace Castagnetta, pianist, gave a recital at The Barbizon, New York, on May 6, performing works by Scarlatti, Chopin, Brahms, Liapounoff, and her own sonatina.

Willard Sektberg conducted Elijah, sung by the Plainfield, N. J., Choral Club, on April 24. Soloists for the occasion were Mildred Rose, soprano, Nevada Van der Veer, contralto, Dan Gridley, tenor, and Frederic Baer, bass. Charlotte Lockwood was the organist.

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Vance Campbell, baritone, sang for the Dickens Fellowship of New York at the Women's University Club on May 18. He was accompanied by William Reese, recent winner of the Victor Baier Scholarship at Columbia University, which affords a year's music study in Vienna.

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Guy Maier and Lee Pattison will introduce to New York audiences for the first time next season Poulenc's concerto for two pianos. Mr. Maier is at present in Europe collecting photographic slide material for one of his Musical Journeys based on the Bach family in Thuringia. On his return he is to divide the summer teaching at the Juilliard School and at the summer music school in Interlaken, Mich.

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Evelyn White, young pianist, pupil of Ernesto Berúmen, will appear in recital at the La Forge-Berúmen Studios, New York, on May 22. Miss White is to play works by Bach, Beethoven, Liszt and Debussy.

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Clifford Smiley, young pianist, pupil of Francesco B. DeLeone, gave a recital on April 22 in Wooster, O.

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Leon Carson was guest of honor at the tenth anniversary concert of the Woman's Choral of Nutley, N. J., on April 26. Mr. Carson was the soloist at the choral's first concert ten years ago.

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R. Huntington Woodman celebrated his fifty-fourth year as organist and musical director of the First Presbyterian Church of Brooklyn, N. Y., on May 6.

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Helen Snider composed and played the music for piano to The Three Bears, a marionette performance, at the MacDowell Club, New York, on May 12.

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June Sherwin, contralto, of Jamestown, N. Y., who studies with Mme. von Klenner, sang solos by Florence Turner-Maley and J. Christopher Marks at the Home Baptist Church, New York, on May 13.

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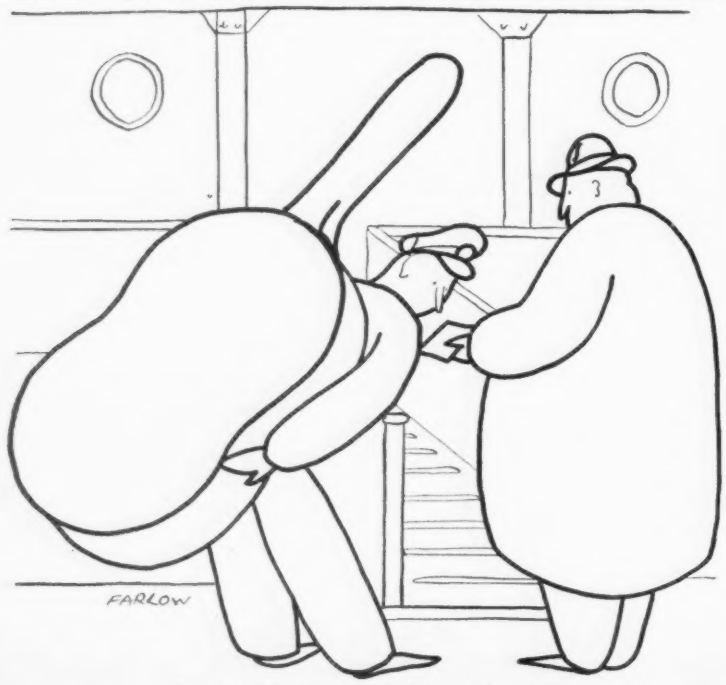
Frank S. Adams played organ solos and J. Warren Erb conducted the Orchestral Society of New York University at Wanamaker's, New York, on May 5. His own Fantasie was on the program.




*"Just put it on the double bed in my cabin, steward."*

## OBITUARY

**Clement R. Gale**

Clement R. Gale, prominent church organist, one of the founders of the American Guild of Organists, and head of the music department of the General Theological Seminary for many years, died on May 10 in New York. Mr. Gale also was a composer, having written musical settings for the canticles of the Episcopal service, for anthems and for morning and evening service, an overture and music for Psalm 130 and a mass. He also composed songs and pieces for organ and piano. He was at one time teacher of musical composition at the Guilmant Organ School.

Mr. Gale was born in Kew, London, England, and was educated at Oxford, receiving the degrees of Bachelor of Music and Master of Arts there. He taught at the Reading School in England and at John Watson's College, Edinburgh. He also served as assistant organist and choirmaster of St. Mary's Cathedral in Edinburgh. He came to New York in 1890. His church affiliations here have included fulfilling the duties of organist and choirmaster of Calvary, All Angels, and Christ churches. All are of the Protestant Episcopal denomination.

**Frank Lionel Curtis**

BROOKLYN, N. Y.—Frank Lionel Curtis, composer, and former head of the department of music at Syracuse (N. Y.) University, died on May 9 at his home here at the age of seventy-eight. Mr. Curtis was a native of this city. He studied in Germany. After he came back to the United States he was made head of the music department at Syracuse University when he was only twenty-five. He remained there for ten years, after which he spent some time as a concert pianist, finally becoming an instructor in Brooklyn Heights. His survivors include his wife, the former Mabel Crowl, a brother and a sister. B.

**Mrs. Sarah Robinson-Duff**

Sarah Robinson-Duff, teacher of voice in New York, Chicago and Paris for over fifty years, died on May 11 at her New York residence. She leaves three children, Frances Robinson-Duff, dramatic teacher, and two sons.

Mrs. Robinson-Duff studied singing under Mme. Marchesi and Georg Henschel. She taught in Chicago for some time, where her first pupil was Mary Garden, who was then fourteen years old. Afterward Mrs. Robinson-Duff maintained a studio in Paris for twenty-three years, returning to New York after the war broke out. She was the author of Simple Truths Used by Great Singers. Her long list of eminent pupils included Alice Nielsen, Jessie Bartlett Davis, Fanchon Thompson, Nora Bayes, Mary McCormic, Olive Fremstad, Frieda Hempel and Ina Claire.

**Bertram H. Currier**

BOSTON—Bertram H. Currier, orchestral player and composer, died on May 9 at his home in Newton, Mass. Fifty-nine years old at his death, Mr. Currier had played with the first orchestra of the Boston Opera Company and with the People's Symphony Orchestra. He leaves his wife, three sons and two daughters. N.

**Magdalena Ruebsamen**

Magdalena Schuberth-Neymann Ruebsamen, piano and ensemble teacher, died on May 10 at her home in Brooklyn, N. Y. She had taught in New York for almost forty years, maintaining a studio first at the old Steinway Hall in Fourteenth Street, then in the new building of the same name. She leaves a son and a daughter.

**James Terry**

NUTLEY, N. J.—James Terry, 100 years old, composer of military marches and a former cornet player in the West Point band, died on May 10 at the home of his granddaughter here. Mr. Terry was born in the Tower of London and came to America when he was nineteen. J.

**Prof. Joseph S. Kos**

CLEVELAND.—Prof. Joseph S. Kos, violinist, died here on May 7 at the age of sixty-eight. Mr. Kos was a solo artist. He also was a member of the original Cleveland Symphony Orchestra, and leader of the Kos Orchestra, which toured the country extensively. O.

# Musicales

### *Branscombe Conducts AWA Choral, with Werrenrath as Soloist*

The Choral of the American Woman's Association gave its spring concert on May 7 in the ballroom of the AWA Clubhouse, New York. Gena Branscombe is the conductor of this group. The assisting artist was Reinald Werrenrath, baritone. Berthe van den Berg was at the piano; Virginia Duffey, at the organ.

Miss Branscombe was represented on the program in the creative as well as interpretative phase of her talent, as the first number was her arrangement of Spring Marching by Bach (first performance of choral transcription), and in the last group was her There Was a King of Liang, with Ruth Eginton as soloist. Other numbers by the ensemble were an eighteenth century French folk-song; Moonlight (Beethoven); Awake! Awake! (Richard Strauss); All Praise to God the Eternal (Gaul); two Tschaikowsky excerpts; three Wagner passages—Elsa's Dream from Lohengrin and Brünnhilde's Call from Die Walküre, with Katherine Metcalf, soloist—and the Spinning Chorus from The Flying Dutchman; Minnelied (Kramer), with Mary Adele Carson, soloist, and Now 'Tis the Month of Maying (McCollin). This was the première of the last number, which is dedicated to the choral.

Miss Branscombe proved anew her power and musicianship as a conductor. Under her guidance, the chorus showed a firm and voluminous tone, precise attack and broad range of effects. They were applauded with warmth and spontaneity, and Miss Branscombe was recalled for many bows.

Mr. Werrenrath made two appearances, singing for the first a German group by Handel, Schumann and Sinding; in the second, Beauty's Eyes (Tosti), Lone Dog (Erlebach), The Cloths of Heaven (Dunhill) and Fuzzy-Wuzzy (Whiting). The baritone was in excellent voice and sang with the consummate musicianship and command of expression that are his. He has the ability to project a song with such color, vitality and appeal as to emphasize every musical merit it possesses. The audience insisted on an extension of his part of the program. Another solo appearance was that of Miss Metcalf, who scored a deserved success in the aria from Ponchielli's La Gioconda. S.

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### *Kurenko and Nicanor Zabaletta in Russian Benefit*

Maria Kurenko, soprano, assisted by Nicanor Zabaletta, harpist, gave a recital at the Hotel Waldorf Astoria, New York, on May 9, for the benefit of the Russian Refugee Children's Welfare Society. A distinguished audience attended. Mme. Kurenko sang in Russian, French, Italian and English, featuring a wide variety of compositions, from eighteenth century Russian numbers to songs by contemporary composers. Operatic excerpts included arias from Rossini's Semiramis and Massenet's Manon. She gave two settings of Mandoline—one by Fauré, the other by Debussy—and also featured two songs dedicated to her—Organetto by Mikeschina and Princesse Triste by Maduro. Mme. Kurenko's voice is one of lovely quality, individual timbre and flawless control. She sings with notable ease and engaging spontaneity. Her high notes are crystalline, her whole range smooth and sure. She was applauded with consistent warmth throughout the program, and repeated demands for encores were made. Benjamin King at the piano furnished artistic accompaniment.

Mr. Zabaletta played a solo group by Albéniz, Granados and Falla with musicianship and skill. He was well received and encored. He also collaborated with the soprano in the final numbers. M. L. S.

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### *Grace Doree's Artist-Pupils Give Program*

Grace Doree presented Edward Ransome, tenor, and other artist-pupils in a musicale in the ballroom of the Sherman Square Hotel, New York, on May 3. Besides Mr. Ransome, those appearing were Robert Kelso, Dorothy Rothschild, Anna Privitera, Carol Mattice, Priscilla Parker, Violetta Flores, Charles McLean, Priscilla Parker, Elenita Montez, Zarina Harpootlian and Florence Manners. The program brought songs and operatic excerpts, among the latter being solos, duets and a quartet, taken from the scores of I Pagliacci, The Barber of Seville, Otello, Lucia, Madama Butterfly, and La Boheme.

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### *Ethel Pyne and Frederick Cromweed Appear*

Ethel Pyne, soprano, and Frederick Cromwood, pianist, were heard in joint recital at Mecca Temple, New York, on May 8. Miss Pyne's numbers included Micaela's aria from Carmen and the Ballatella from I Pagliacci, numbers by Hahn, Delibes, Schumann, Fleischmann, Cimara, Oley Speaks, Horsman and others, and Whistling Boy, a song by Mr. Cromweed. She has a pleasing voice, well projected, and her enunciation is clear and easy. The large audience applauded her enthusiastically. Her encores included another number by Mr. Cromweed, Spring, a song dedicated to Miss Pyne.

Mr. Cromweed played Bach, a Beethoven sonata and excerpts from the piano writings of Moszkowski, Schubert (in a Liszt arrangement) and Chopin. Among his many assets as a well-rounded musician are a beautiful tone and feeling for color and mood. He was warmly acclaimed and recalled, and among his added numbers was his own Reverie. S.

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### *Dickinson Presents Elijah*

Francis Brown Hall of Union Theological Seminary, New York, was filled on May 1, when the school of music of the seminary (Dr. Clarence Dickinson, director), presented Mendelssohn's Elijah. A string quartet and piano furnished the accompaniments, and the oratorio was conducted and played by candidates for the degree of Master of Sacred Music, with all solos sung by them. George Baker in the title rôle was excellent and won deep appreciation. Harold Haugh's tenor voice was heard to advantage, and the three sopranos showed fresh young voices in Lift Thine Eyes. Agnes McLean sang the recitatives, Beulah Lindgren sang Hear Ye, Israel with understanding, and Josephine Waters, the part of the Widow. O Rest in the Lord was given by Gertrude Cheney and the list was completed by Patricia Mahon as the Youth. The chorus numbered fifty voices, and the eleven candidates who conducted the performance were Marion Clayton, Parker Wagnild, Josephine Waters, Mildred David, David Smith, Gertrude Cheney, Charles I. Davis, Roland J. Lupien, Russell Evans, Ruth Graham and Kenneth Holt.

F. W. R.

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### *Westlake Fortnightly Musicale*

The last but one of the fortnightly musicales, instituted by Dr. A. Verne Westlake last autumn, under the management of Mrs. Alexander J. Graydon, took place in Steinway Hall, New York, on May 9. A program of unusual merit was presented. Winnifred Pletts sang coloratura songs with splendid technic, accompanied by Ralph Douglas. Miss Dann offered a Mozart aria and a song in English with fluent vocalization, Dr. Westlake accompanying her. Mr. Lanza, tenor, delivered arias from Italian operas, displaying a well-trained voice of high range. Leopoldo Gutierrez sang with fine effect joining Tonia Tarsan in an operatic duet, accompanied by Irene Hampton. Mr. Bjornstad offered sacred songs for tenor with sincerity and observance of drama, with Mrs. Bjornstad as his accompanist. Fred D'Elia gave a masterful interpretation of Chopin's polonaise in A flat. Robert Rudie, thirteen-year-old-violin prodigy, winner of the Philharmonic Scholarship, performed the Saint-Saëns concerto and Improvisation (Bloch), with astonishing technic and fervor. His mother played his accompaniments. Marie Damrosch was the guest speaker of the eevning. F. W. R.

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### *Fastofsky Conducts Queens Symphony Society*

The Queens Symphonic Society gave a concert in Jamaica, N. Y., on May 2 at the First Presbyterian Church House. Kylah Rossler is president of this organization; Jascha Fastofsky, conductor. The guest artist was Leon Kairoff, dramatic baritone, Dr. Henry Hadley, guest conductor, and Felix Deyo, commentator. Dr. Hadley led the orchestra in his own Suite Ancienne, which had a warm reception. Mr. Kairoff sang numbers by Moussorgsky, Karnavalana, O'Hara and W. H. Squire, winning much applause. Mr. Fastofsky directed Mendelssohn's overture Fingal's Cave, the Mozart symphony in G minor and Two Indian Dances by Charles Sanford Skilton. The orchestra showed firm tone, precision of attack and commendable response to its leader. This concert, which was the most successful of the group's season, was attended by a large and cordial audience. S.

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### *Junior String Orchestra Heard at Mannes School*

The Junior String Orchestra of the David Mannes Music School, New York (Edgar Williams, conductor) was presented in a program at the school on May 9. The soloists were David Nadien and Stuart Canin, violinists, and Robert Cornman, pianist.

The ensemble played a madrigal by Gesualdo transcribed by A. Walter Kramer; a suite for string orchestra by Bach in the transcription of Wesley G. Sontag; five pieces from the Water Music of Handel; and Mr. Williams' arrangement of Corelli's Concerto grosso, op. 6, No. 1, with the following featured players: Fred Browne, first violin; Esther Rosenbaum, second violin; Rebecca Krebs, viola; Harriet Johnson, cello.

Of the soloists, David Nadien was heard in the last movement of De Beriot's concerto No. 9; Robert Cornman, in Mozart's sonata in C; Stuart Canin, in the first movement of Rode's concerto No. 7. All three students were enthusiastically received. The accompanists were Marie Powers, and Roberta Jones, organist. S.

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### *Friends of Ancient Instruments Offer Concert*

Friends of Ancient Instruments (Youry Bilstin, founder and director) gave a concert at The Barbizon, New York, on May 13 before a cultured audience which filled the hall. The participating artists were Fern Sherman, harpsichord; Irmgard Lehrer, recorder—an ancient flute, blown at the end of the instrument; Carleton Sprague Smith, recorder and flute; Elizabeth Werth, viola d'amore and violin; Youry Bilstin, viola da gamba; Milton Forstat, basse de viole. Works dating from the fifteen to eighteenth centuries were performed, of which a suite by d'Hervellois (1670), superbly played by Mr. Bilstin and Miss Sherman, and a quartet by Telemann (1681-1767) for flute, viola da gamba, violin and harpsichord, had the depth, profundity and beauty which would compare favorably with Bach at his best. G. F. B.

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### *New York School of Music and Arts Début Events*

Lenore Struck, organist, played for the first time at the May 10 concert of the New York School of Music and Arts (Ralfe Leech Sterner, director). A pastorale by Kullak and fantasia by a modern composer showed her talent and capabilities. Another début was that of Lillian Bauer, pianist, who gave Grieg's Wedding Day a brilliant performance, followed by Weber's Concertstück, in which beautiful tone and *bravura* were remarked. Marguerite Sterling and Anna DeCew accompanied the singers and violinists appearing. An overflowing audience applauded appreciatively. F. W. R.

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### *Kathryn Schiffner at Three Arts Club*

The music committee of the Three Arts Club of New York presented Kathryn Schiffner, contralto, Edna Belgum, pianist, with Edith Henry accompanist, in recital on May 2. Miss Schiffner made an excellent impression with her naturally beautiful voice, which she used with intelligence and taste. Her diction was clear and her phrasing good. She was heard in five groups of varied context. The audience was warm in its reception of the young singer. Miss Henry furnished sympathetic accompaniments for Miss Schiffner. J. V.

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### *Five Choirs Collaborate in Musical Service*

The choirs of St. Bartholomew's P. E. Church and Calvary P. E. Church of New York, were augmented by choirs from Long Island and New Jersey for Ascension Day service at St. Bartholomew's, New York, on May 10, Dr. Williams officiating at the organ. Three hundred mixed voices produced thrilling volume of sound, beginning with Mrs. H. H. A. Beach's Cantate Domino. The number has been heard before in St. Bartholomew's, but never to better effect. This music is worshipful, spontaneous, full of unison and harmonic beauty. Gardiner's Thee, Lord, is a graceful, pleasing work. Bach's cantata, God Goeth Up, formed the climax. From the opening oboe tones of the organ to the unaccompanied final chorale, and the close, with full organ and chorus, it was full of interest. Ruth Shaffner sang her recitative followed by the solo, Our Jesus, with expression and beauty of tone. Pearl Benedict-Jones, George Rasely and Julius Huehn, sonorous and mellow in the baritone passages, completed the list of soloists, and the work of the chorus was superior in finished interpretation. F. W. R.

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### *Lhevinne Returns on NBC*

Current schedules of piano music over NBC have been augmented by a new series of three broadcasts, which began on May 17, in which Josef Lhevinne returned to the NBC studios as soloist in concerts with the NBC Symphony Orchestra. The artist, who was heard last year over the same networks, has completed his season's tour of recitals. The other two broadcasts, also over the NBC-WJZ hook-up, fall on May 31 and June 7.

## THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1934

**Provisional List, Subject to Addition and Correction**

**MAY**

| | | |
|---|---|---|
| April 16 onwards | Stratford-on-Avon | Shakespeare Festival |
| April 18—May 27 | Florence | Opera Festival |
| April 30—June 22 | London | Covent Garden Opera |
| May (dates to be announced) | Mannheim | Third International Bruckner Festival |
| May 20 to 30 | Leningrad | Music Festival |
| May 28 onwards | Glyndebourne (England) | Mozart Festival |
| May 27—June 3 | Dresden | Opera Festival |
| May 27—September 16 | Oberammergau | Passion Play |
| May 27—June 17 | Vienna | Festival Weeks |

**JUNE**

| | | |
|---|---|---|
| June 3—7 | Wiesbaden | Sixty-third Tonkünstlerfest (Allgemeiner Deutscher Musikverein) |
| June 9—16 | Canterbury | Canterbury Cathedral Festival |
| June 11—17 | Berlin | Reich Opera Week |
| June 11—18 | Dresden | Richard Strauss Festival |
| June 15—19 | Krefeld | German Handel Festival |
| June 28—July 1 | Liebwerda (Czechoslovakia) | First Czechoslovakian Festival of Chamber Music |

**JULY**

| | | |
|---|---|---|
| July 2—Sept. 10 | Siena | Annual Musical Festival |
| July 6—8 | Nüremberg | Sängerfest |
| July (date to be announced) | Bad Pyrmont | Festival "Young Germany" |
| July 9—August 20 | Munich | Wagner and Mozart Festivals |
| July 16—18 | Haslemere | Dolmetsch Music Festival |
| July 22—August 23 | Bayreuth | Bayreuth Festival |
| July 28—September 2 | Salzburg | Salzburg Festival |

**AUGUST**

| | | |
|---|---|---|
| August 6—11 | Neath (South Wales) | Welsh National Eisteddfod |
| August (date to be announced) | Bad Salzungen (Germany) | Thuringian Music Festival |
| August 12—15 | Geneva | International Music Contest |

**SEPTEMBER**

| | | |
|---|---|---|
| September 3—7 | Gloucester | Three Choirs Festival |
| September (dates to be announced) | Glyndebourne (England) | Mozart Festival |
| September 8—16 | Venice | Second Festival of Modern Music |

**OCTOBER**

| | | |
|---|---|---|
| October (date to be announced) | Cassel | Spohr Festival |

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# Grand Rapids Orchestra Presents Final Program of 1933-4 Season

## Fund Raised to Assure Continuance of Organization—Josef Lhevinne Is Applauded Soloist—College Ensemble and Westminster Choristers in Concert

GRAND RAPIDS, MICH.—The last concert of the Grand Rapids Symphony Orchestra (Karl Wecker, conductor) was given in the Civic Auditorium with Michael A. Petrilli as assisting conductor and Josef Lhevinne, pianist, as soloist. Lhevinne's playing of the Chopin F minor concerto was superb and he was accorded an ovation. A fund of $2,000 was raised as a nucleus to insure the continuation of the orchestra next season.

The Olivet College Orchestra (Pedro Paz, leader) and the Park Congregational Affiliated Westminster Choristers (C. Harold Einecke, director), with Earl Mayo, violinist, presented their annual concert in Park Church. The Olivet College Choir (Donald Wilson, director) offered a program in the East Congregational Church.

Marguerite Colwell introduced her artist-pupil, Joan Stevens, in a piano recital at the Ladies' Literary Club House. Assisting were James DeJonge, tenor, and Adrianna De Jonge, accompanist.

Mrs. Augusta Rasch Hake presented the following piano pupils in recital; Arlene Harris, Ann Vennell, Joan Mulder, Jean Lindberg, Ruth Regene, and Robert Scheffman, Mary Atwell, Jane Rutstein, Marie Roman, Thelma Holmes, Wilma Anderson, Harold Parker Wheeler and Maier Gittlen. Mrs. William Jacobitz assisted with vocal numbers.

A Bach recital was given by the faculty of the School of Fine Arts, the following participating: Mrs. Peter Kleynenberg, Eleanor Malek, Mrs. Grace MacDonald Wismer, Mrs. Garnet Black Wolff and Mrs. Lucile Schaafsma Dinsmore, pianists; Paul Thebaud, oboist; Lynn Clark, baritone; William Rose, fluttist; Peter Kleynenberg, cellist, and Muriel Beebe Smith, who talked on the Life and Music of Bach.

For the St. Cecilia Society, an artist recital was given by Dale V. Gilliland, baritone, accompanied by Carl Sennema, and Mrs. C. Hugo Kutsche, pianist. Mrs. Karl W. Dingeman was chairman. Another program was offered by Edith Long, soprano; Mrs. Guy Hallidy, accompanist; Seranna Botting Fles, pianist; Mrs. Leland Holly, contralto; Robert Wilson Hayes, accompanist, and a trio composed of Mrs. Maurice Quick, violin, Mr. Quick, cello, and Mrs. Edward W. Chapman, piano. The chairman was Mrs. Stephen W. Collins. H. B. R.

## CONSERVATORIES and SCHOOLS

### *Cleveland Institute of Music*

CLEVELAND.—On April 25 Beryl Rubinstein and Arthur Loesser presented their annual two-piano recital in Samuel Mather House, playing the Mozart sonata in D; Brahms Liebeslieder in E, A, A minor, E, and C minor; Schubert-Bauer rondo, Schumann andante and variations, and the Saint-Saëns scherzo.

Mr. Rubinstein conducted the piano forum in connection with the annual convention of the Ohio Music Teachers Association in Columbus on May 3, also appearing in recital the same day.

On May 2 Denoe Leedy of the piano faculty presented a piano recital, playing the Reinagle sonata in D; Scarlatti sonata in F minor; Bach-Busoni prelude and fugue in D; Franck prelude, aria and finale; Bartok improvisation; Falla Andaluza, and Liszt Hungarian rhapsody, No. 12.

At the student recital on May 4, Betty Meyne, Jeanne Spielman, Josephine Kinney, Joseph Shaftel, Naomi Collins, Alice Knorr, Jeanne Meagher, Fritz Holcker and Douglas Marsh played compositions of Mendelssohn, Tartini-Kreisler, Bach, Lalo, Wagner, Saint-Saëns and Beethoven.

On May 11 William McVey spoke on Auguste Rodin in the Comparative Arts Lecture Course. Joseph Remenyi gave a lecture on German Fin de Siecle Literature, May 18.

On May 15 Mr. Rubinstein appeared in a piano recital in Warren, O. The following day Bessie Sharff, piano pupil of Mr. Rubinstein, who received her B.M. degree from the institute in 1932, gave a piano program, the second recital toward her Master's Degree.

On May 18 students of the institute presented the final pupil recital of the season.

A program of contemporary music will be presented by members of the institute's faculty at the last Comparative Arts Course meeting on May 25. O.

### *Lawrence Conservatory of Music*

APPLETON, WIS.—One of the early concerts in the spring recital season at Lawrence Conservatory of Music was presented by Gladys Ives Brainard, professor of piano, who played at Peabody Hall on April 25. Miss Brainard's program consisted of the B flat minor and B minor sonatas of Chopin, and a group of miscellaneous Chopin selections. Miss Brainard's recital concluded the faculty artist series programs for the season.

Gladys Michaelsen, Mus. B., candidate for the Mus. M., presented an organ recital on April 27 at Lawrence Memorial Chapel. She is a student of LaVahn Maesch. Arlene Luecker, soprano, pupil of Dean Waterman, who received her Mus. M. in June, 1933, and is now supervisor of music at Plymouth, Wis., presented a song recital at Peabody Hall on April 14.

Among the recent concerts were senior programs by Dorothy Overton, soprano, from the studio of Gertrude Farrell, who sang selections by Handel, Bach, Strauss, Leoncavallo, LaForge and Crist; Alva Bostrom, mezzo-soprano, student of Helen Mueller, whose program included compositions of Sibella, Purcell, Wagner, Meyerbeer, Mednikoff, and Bantock; and Russell Wichman, organist. Mr. Wichmann's program comprised the allegro from Widor's sixth symphony, Bach's toccata in F major, chorale in E major by Franck, Cantilene by McKinley, Sketches from Nature by Clokey, and the finale of Vierne's sixth symphony.

Other recitals by advanced students were given by Mary Brooks, mezzo-soprano, from the studio of Dean Carl J. Waterman; solo and chamber music by pupils of Prof. Percy Fullinwider included Bach's concerto in D minor for two violins, played by Jack Sampson and Lester Loehrke, Viotti's Concerto No. 23 by Karl Cast, and Romanze by Svendsen, played by Karl Sager. The ensemble, consisting of fourteen members, played Haydn's allegretto from the Military Symphony, a Beethoven scherzo, and Mozart's overture to Belmont and Constance.

On April 21 Lawrence Conservatory inaugurated its first Guest Day concert. Music supervisors and students from various points in Wisconsin were guests of the conservatory. The concert was given by the Lawrence College A Cappella Choir (Dean Waterman, director); the symphony orchestra, directed by Prof. Fullinwider; Mr. Maesch, organist, and the Lawrence Concert Band (E. C. Moore, director). Prior to the concert, an exhibition of old and rare musical instruments was held at Peabody Hall, which had been arranged under the auspices of the music history classes of Helen Mueller. Charlotte Lorenz, of the Spanish department, presented a display of Spanish-American art and music. A.

### *New York School of Vocal Art*

Luella Melius, president of the New York School of Vocal Art, soprano of the former Chicago Civic Opera Company, was heard in concert at Trenton, N. J., on May 15, at the Contemporary Club. In order to assist young singers in securing their own engagements, Mme. Melius will introduce henceforth at nearly every concert at which she apears one or more talented members from among the graduates and artist-students of the New York School of Vocal Art.

### *Greenpoint School of Music*

BROOKLYN, N. Y.—The annual June concert of the Greenpoint School of Music (Roland Crean, director) was set ahead to May 13. The guests of the evening were Dr. Millicent Morden; Henry Barreuther, cellist; Arthur Bowes, composer. Both the senior orchestra, which Mr. Crean conducts, and the junior orchestra ensemble were heard, and solo numbers were for violin, piano and accordion. Those listed for appearance were Alphonse Sypowicz, Cyril O'Donnell, Ruth Gildea, Frank Reilly, Nicholas Kraidich, John Keller, Catherine Antine, Michael Greggo, John Holowitz, Priscilla Vogelsang, Irving Grycz, James Murphy, Patrick Monaghan, Cecilia Vaughan, Chester Markowski, Nicholas DePiano, Michael Delia, John McManus, Robert Berlitsky and Thomas Risoli. A quartet performance by Messrs. Crean and Barreuther, John Molitor and Emilia Del Terzo was programmed; also an address by Dr. Morden. B.

### *Sterner Institution Supplies Artists*

Anna DeCew, pianist and accompanist, and Luther Sander, violinist, were supplied by Ralfe Leech Sterner, president of the New York School of Music and Arts, to play for the Congress of State Women's Clubs at the Hotel Pennsylvania, New York, on April 30. The music consisted of Liszt's Twelfth Hungarian Rhapsody, played in brilliant fashion by Miss DeCew, followed by an encore; and Vieuxtemps' ballade and polonaise, which drew a storm of applause after the performance by Mr. Sander. Henrietta Speke-Seeley was chairman of the program. F. W. R.

### *Hans Clemens Signed by Annie Friedberg*

Hans Clemens, tenor of the Metropolitan Opera Association, who appeared under Arturo Toscanini with the New York Philharmonic-Symphony Orchestra on April 15, singing Parsifal, will rejoin the Metropolitan forces next season and also be heard in concerts and recitals under the management of Annie Friedberg.

### *Spalding Protégée to Make Radio Début*

Joan Field, seventeen-year-old daughter of a florist in Long Branch, N. J., is soon to make her radio début during one of Albert Spalding's weekly broadcasts. Miss Field's violin studies have been under the supervision of Mr. Spalding for the last ten years.

### *Werrenrath Sings Forsyth Composition*

Reinald Werrenrath sang The Lord's Prayer in the musical setting by Josephine Forsyth on his radio program during the Farm and Home Hour, May 1. This was a coast-to-coast broadcast over NBC facilities.

*WILLIAM CLARK*
*was one of the soloists at the concert given in Town Hall, New York, on May 2. He was heard in an operatic aria, Cielo e mar, from La Gioconda, and Mana-Zucca's I Love Life.*

# Los Angeles Philharmonic Ends San Diego Series

## Probability of Another Season Next Year Announced—Queena Mario in Recital—Operetta Presented by State College

SAN DIEGO, CAL.—The fourth and final concert of the season was given on April 13 by the Los Angeles Philharmonic Orchestra (Dr. Otto Klemperer, conductor) at the Savoy Theatre. The program featured the symphony No. 2, in D major, of Brahms, brilliantly played; while the tone poem, The Swan of Tuonela (Sibelius), introducing an exqusite theme for English horn (performed by Vincent Schipilliti), and the concertante (Mozart), with quartet of oboe, clarinet, bassoon and horn (played by Henri Debusscher, Pierre Perrier, Frederick Moritz and Alfred Bairn), charmed the audience. Dr. Klemperer was greeted warmly as was the announcement by the San Diego Philharmonic Orchestral Society that there is a probability of another season next year.

Queena Mario, Metropolitan Opera soprano, appeared on the Amphion artist course, April 17, with Nils Nelson at the piano. A varied and interesting program gave the singer ample opportunity for the dramatic quality which characterizes her work. The recital closed the course for the season.

The Chimes of Normandy was presented at Russ Auditorium on April 30 by students of San Diego State College, for the benefit of their campus fund. Rena Case, winner in the last local Atwater Kent competition, gave an effective and pleasing performance of Germaine, with June Bowler sprightly and fetching as Serpolette. Excellent vocal work was done by John Tyers, as the lost heir, while Carl Engler presented a genuine dramatic bit as Gaspard, and Ashleigh McIntosh scored in an amusing characterization of the Bailli. Members of the Treble Clef and of the Men's Glee clubs formed a spirited chorus, accompanied by the college orchestra led by Fred Beidleman. Cleverly contrived scenery and costumes provided an authentic and colorful setting. An audience of 2,400 persons attended. H. B.

### *Leonard Liebling and Morton Gould Broadcast*

On May 12 a special Music Week broadcast over an NBC-WEAF network presented Leonard Liebling, music critic of the New York American and editor of the Musical Courier, who played an original theme on which Morton Gould, young NBC pianist, improvised in the style of modern and classical composers named by Mr. Liebling.

### *Edwin Grasse Plays at Steinway Hall*

Edwin Grasse, violinist, organist and composer, took part in a club function arranged by Blanche Hoff at Steinway Hall, New York, on April 26. He played works by Couperin, Beethoven and Pugnani (all arranged by Kreisler) and three of his own violin pieces, Song Without Words, Waves at Play and a polonaise.

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"Mr. Norden conducted with authority and full knowledge of the score, his forces at all times giving full response to his direction. . . . The opening chorus of the 'Credo' was well sung, while the 'Crucifixus' with its deep grief and the joyful 'Et resurrexit' which immediately follows, one of the most powerful contrasts in all music, furnished memorable moments." *Pubic Ledger, April 9, 1934*

"The Reading Choral Society's work was more than praiseworthy . . . especial praise should go to the conductor, N. Lindsay Norden." *Reading Eagle, April 9, 1934*

Easter Oratorio, Magnificat, Bide With Us
Brahms Chorus of Philadelphia

"The two chorales were sung a cappella with superb effect, the voices of each part of the chorus being splendidly modulated to the others and the whole thoroughly under the control of Mr. Norden, whose conducting was sympathetic and in full accord with the music. . . . The concert closed with the great 'Magnificat' in which some of the best work of the evening was done by both chorus and soloists."
*Evening Public Ledger, May 5, 1934*

"All day rain did not conquer the Bach-lovers who filled the church and, by their rapt attention, paid a tribute more eloquent than applause."
*Evening Bulletin, May 5, 1934*

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# What the U. S. Library of Congress Means to the American Composer

(*Continued from page 6*)

can't be too serious or too absorbed in music. And all the time you will have the feeling that you are morally supported by the resources of your country."

So I went to the Library of Congress.

### Tonal Treasures at the Capitol

Washington has an atmosphere congenial to the creator-student nature. It is not industrial. It has the economic security of the nation without commercial competition. It exists on the assumption that man can arrive at justice through reason. All its beautiful buildings, parks, circles were planned to support that idea. Washington reassures us that Washington, Lincoln, Jefferson, Hamilton, Webster, Clay, were Americans who possessed fine minds and spirits of their own; and in so doing, allows us to hope that America may produce other men who will contribute to our civilization.

The Library of Congress is different from any other library in America. It is one of the greatest libraries in the world. It harbors the collected reasoning and vision of mankind. It does not invite idlers into its reading rooms. The search for knowledge is predominant in the Library of Congress. Students come from near and far, often at great sacrifice, to use the nation's library. This fact motivates the efficiency and courtesy which prevail in the service of the library staff.

When I entered the Music Division of the Library of Congress I was taken at once to Carl Engel's first assistant, Oliver Strunk, who immediately informed me that it was the hope of the Division that American composers would avail themselves of the Library and that the Division followed very closely all the developments of American music. As evidence of this attitude it might not be amiss to point out that although Messrs. Engel and Strunk are both extremely busy men, they found time to go to Saratoga Springs, N. Y., last fall to attend the American Festival of Chamber Music. (Not one "first-chair" critic from New York newspapers was present). It must further be added that over forty American composers have been given first-class performances in the auditorium of the Library of Congress under the auspices of the Elizabeth Sprague Coolidge Foundation in coöperation with the policies of the Music Division.

### Historical Point of View Preserved

In the Music Division of the Library of Congress one is assured of the historical point of view. There one realizes in terms of experience that Occidental music has undergone a steady growth for the last fifteen centuries and that it cannot suddenly stop—that it must go on or die as an art, that of course there is no possibility that it will stop developing; while life goes on, music will reflect it. There one also is afforded the abstract, impersonal attitude that going on does not necessarily mean going creatively forward, that every great period must be preceded by a transition or root-growing period. There one realizes that composers had their stronger and weaker periods, and that every period produced stronger and weaker works.

There one is encouraged to study the great and less great masters. There are the complete works of Palestrina, Orlandus Lassus, Josquin des Pres, Vittoria, Monteverde, Lully, Tye, Tavener, Tallis, Bull, Gibbons, Purcell, Rameau, Gluck, Bach, on down to and including the moderns. There are the best examples of Gregorian, Fauxbourdon, Troubadour, and Trouvère, Minnesinger and Meistersinger melodies, Dunstable, Dufay, Binchois, Machaut, Landini, and all their lesser contemporaries. There are the pre-Bach organists—an unusual collection of operas—chamber music—orchestral scores. There are manuscripts. There one can see in Bach's own handwriting that he, like everyone else, had to reconsider and revise his works. There are theory books going back to Hucbald. In fact, there are 1,008,908 volumes and pieces of music; 58,219 volumes and pieces of literature about music, and 33,301 volumes and pieces of music theory.

I have been told that there are two possible reactions on the part of composers to this great collection. Those composers who do not write because they are compelled to by the force of their creative impulse are apt to become discouraged in the face of past achievements. Those who must write are immensely stimulated and encouraged by the evidences of achievements which exemplify the possible creative power of human beings. The staff is always interested when a new visitor puts in an appearance, to see whether he is a transient or whether he will become a life member, rushing back for rejuvenation whenever he can.

### Storehouse of Musical Tradition

There rests this great storehouse of musical traditions. Interpreters may go and get a historical perspective of their art and the sense of style which should come with it. Composers may go and spend a week, a month, or years studying the historical resources of their art; what changes melodic contours have undergone under the influence of notation, harmony, contrapuntal devices, orchestration; how harmony grew, how counterpoint grew; how opera developed; see the mixing of dance and ecclesiastical forms; come to know what has been done and what the labors of centuries of inspired thinkers have produced in the way of solving definite problems. There the individual may recapture that glad feeling which students carry within themselves, the conviction that the limit of their growth is only determined by their own capacity to absorb and expand. From there he can take with him the assurance that everything is ultimately reckoned and recorded by the best standards of achievement. And most important of all, he can take away with him the certainty that the reckoning and recording are being done right in his own national library, in an American city.

After hours of concentrated study of the music of any country in any century, he can go down the front steps into the midst of American customs, faces, ways and means of living. He gradually begins to realize that the historical attitude is not necessarily inimical to American civilization but that America herself will ultimately appraise her own music from that very point of view.

In fact, the historical attitude is already beginning to be realized and acted upon by American audiences. Already there is very encouraging evidence that Americans are beginning to realize that music will not mean to them what it has meant to other peoples until they have produced an indigenous music which reflects and sublimates their own emotional characteristics and tempo of living. As American audiences become increasingly aware of their need for native music, composers must meet this need with music of strong flavor and fine craftsmanship. They can only do so by living among Americans and acquiring the full resources of their art as a means to an end. To acquire that craftsmanship in our own country is emphatically desirable. It removes from the music student's life that double period of readjustment of leaving and returning to America, and in so doing saves the major part of two of his most impressionable and formative years. Towards this end the Library of Congress can contribute much in the growth of American composers.

# Tracing Exotic Spanish Dances To Their Elusive Native Source

## Sylenka, American Dancer, Discusses Folklore of Iberian Provinces

Returning to this country for a brief visit, Sylenka, American dancer, whose programs are devoted to the dances of Spain, recently told an interviewer of the colorful material which she has unearthed in her residence in the Iberian Peninsula.

"If one wants to gain a real knowledge of the music and dances of Spain, it is necessary to live in close contact with the people," she said. "In my own case, I spent several years studying the dances of that country and visited many parts of Spain. Each province has its own form of music and also its characteristic dances. Furthermore, a good deal of the music has never been printed or even written down. It is improvised by the native performer, and he probably does not regard it of commercial value, as there is always more to be had from the rich fund of his imagination.

"In Seville I studied in the Academy with Otero. This place is as different as possible from the cosmopolitan schools of America and European centres. One enters the place through a courtyard, surrounded by whitewashed houses, each with its balcony. Owing to the warm days, everybody attends at night. As one approaches in the twilight, it is delightfully atmospheric, for one can hear the castanets clicking from a distance, mingled with the voices and music.

"In Spain the guitar and the hurdy-gurdy are heard almost everywhere. Especially during the festivals, which occur frequently, the entire populace takes several days of leisure. The children join with their elders in donning gay clothes, and they enter the cafés where one sits and sing for one out of sheer good spirits. In May there is a large *fiesta* in Seville, and then of course there are the Holy Week festivities which are famous the world over and draw many visitors. At such times business cares are cast off lightly with the word *mañana*—'tomorrrow.'

### Complex Rhythmic Art Forms

"The dances of Spanish and Gypsy origin are among the most interesting, for their complexity of rhythm is great—in a true sense, these dances are polyphonic. The feet and body have their own 'score,' as it were, and the castanets constitute a real music of their own. I was fortunate in being privileged to work with Teresina, Spanish dancer, who toured the United States this season. In addition I have taken every opportunity to carry on musical studies along with the purely terpsichorean, for I believe that a really fine dancer must also be a good musician.

*SYLENKA*
*in one of her Spanish numbers.*

"As for the native dances which I use on my programs, these vary from peasant numbers, such as the *jota,* to the various Flamenco forms, the *sevillanas, farrucas* and *bulerias.* There is also the *fandangia,* the last-named rather sombre, filled with the savage, primitive quality which the Spaniard has never wholly outgrown, probably owing to some hangover from his medieval past of inquisitions. Other dances are gay, colorful, seductive, in keeping with the sensuous music which seems so characteristic of this land of palm trees, fountains and oranges. Of course, I employ the Spanish classics—Granados, Albeniz, Falla and Turina as well as popular dance music, some of which is rare.

"My return to this country at this time was owing to the illness of one of my family. I am engaged at present in plans for a ballet engagement abroad that promises to be interesting."

Sylenka has appeared in many Paris theatres, also in Italy, Portugal and Belgium. Last season she gave recitals in New York and Philadelphia, during a brief visit to her native land.

"I hope to make some more American appearances at some time in the future—when my European schedule permits."

R. M. K.

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# Music Notes From Coast to Coast

**FORT WORTH, TEX.**—For the second year Francis Macmillen has held a short term teaching period in Fort Worth. The enrollment from this and neighboring cities made it necessary to increase the allotted time to four weeks. Mr. Macmillen was presented by the Woman's Club, the sponsoring organization of the Fort Worth Symphony Orchestra, in a recital for the benefit of the orchestra. The principal item of the musical fare was the Brahms concerto, a fine example of classic taste imbued with refined sentiment. Technically it and the Auer cadenza were capitally played. Paul van Katwijk, dean of music at Southern Methodist University, Dallas, was the accompanist. Other appearances during Mr. Macmillen's stay here were made at Beaumont and Denton.

The violin has received further exploitation during the month at the hands of Orline Burrow, a young Fort Worth girl, who has studied for eight years with Oskar Seiling in Los Angeles, and who returns each year to her home town for a recital. In a program made up largely of modern material she exhibited brilliance of tone and technic and well established musical conception. She hurried back to California to fulfill an engagement with the Pasadena Symphony.

One of the most important of the season's events to the musicologist was the first local performance of Horatio Parker's Hora Novissima by the Euterpean Mixed Chorus, under the direction of W. J. Marsh. Soloists were Madeira Manchester, Fay Fulton Hubbard, John Brigham and Sam S. Losh. Owing to the last minute absence of the pianist, M. Marsh was obliged to play, without impairing the authority of his leadership. It was a richly intoned and thoroughly musicianly performance, and deeply impressive to the hearer. E. C. W.

**HOUSTON, TEX.**—Melvina Passmore, coloratura soprano, was the guest artist on April 27 for the Junior League Musical Hour. Miss Passmore's recital was a delightful experience and her numbers were received with an enthusiasm which indicated musicianship and intelligent use of a beautiful voice. Mrs. Charles Bruhl was her able accompanist, and Bernard Talmage, the competent flutist.

The Repertory Theatre gave a successful play, The Story of the Life of a Composer, on April 26. The play was directed by Donald Marye and Mrs. Rutherford Lawrence. Those taking part were S. Ross Pond, Glenn McCabe, Dale Rowden, Julius Snyder, Elsa Sundt, Charles Reid, Bruce Merrell, John Zerby and Hugh Walker.

Frank St. Leger, conductor of the Houston Symphony Orchestra, will hold a master class in opera at the Chicago Musical College. The Houston Symphony Orchestra has opened headquarters in the Chamber of Commerce Building for the campaign of the 1934-35 season. The orchestra played to more than 20,000 persons at the six concerts given this year, and everything is being done by the new committee to double the patrons for next season.

The Tuesday Musical Club ended its activities for the season with a luncheon. Each table represented a composer born during the various months of the year.

Mrs. John Wesley Graham opened Music Week in Navasota with an operatic program. K. B. M.

**MARLIN, TEX.**—The eleventh concert in the series which Mrs. Anna Clyde Plunkett of Houston has presented at the Falls Hotel in Marlin was given on April 30, when in recognition of the anniversary of William Shakespeare, Katherine B. Morgan of Houston offered a lecture on Shakespeare and Music. Musical numbers in keeping with the Shakespearean theme were given by Daisy Elgin, soprano (accompanied by Mrs. J. D. Brightwell) and Guy Smith, Jr., baritone (accompanied by Jane Jennings).

Mrs. Plunkett, together with the Torbett Clinic, the Marlin Music Club and the Buie Clinic, has sponsored the bringing of artists to Marlin from many of the southern states. The next concert will be held early in September and is to be called Harvest Home. K. B. M.

**MIAMI, FLA.**—The University of Miami Conservatory presented a Russian program recently. Those appearing were Hannah Asher, Joe Tarpley, Evelyn Plagman Jones and Ellouise King, pianists, and Evelyn Raff, mezzo-soprano.

The University of Miami Conservatory introduced the Faculty String Quartet in Recital Hall playing Beethoven's quartet in F minor, op. 95, Allegro assai by Schubert, Nocturne by Borodin and Allegro, op. 51, No. 1, by Brahms. The personnel of the quartet is Jane French and Robert Kistler, violins; Albert T. Foster, viola; Walter Grossman, cello.

The Miami Music Club elected the following officers for the ensuing year: Grace Murray, president; Rubye Showers Baker, first vice-president; Frances Tarboux, second vice-president; Mrs. J. K. Shinn, third vice-president; Mrs. Louis D. Gates, recording secretary; Ellen Wright, corresponding secretary; L. A. Oates, treasurer; Beatrice Hunt, auditor; Susanne Dickson, parliamentarian; Mrs. Ralph Ferguson, librarian; Mrs. Harriet Sharman, historian; Eda Keary Liddle and Mrs. Ralph Fuzzard, directors.

Mrs. S. Leroy Smith of Miami was elected president of the Florida Federation of Music Clubs in Tampa recently.

Lewis Eley, violinist and pupil of Albert T. Foster of the University of Miami Conservatory, won first prize in the violin contest at the convention of State Music Clubs in Tampa, and Margaret Thompson, pianist and student of Grace Murray, received first prize in the piano contest. A. F. W.

**MONTREAL, CAN.**—Paul de Marky, concert pianist, began a six weeks' course for advanced piano students on May 10. The subjects under discussion are: virtuoso technic, tone, pedalling, style and interpretation, memory training, systems of practising, repertoire, the art of improvising, and piano duet playing. The pupils are grouped into classes of six, and each group meets for six sessions, one weekly, of two hours.

At the annual dinner of the Matinee Musical Club, the following scholarship winners for the year were heard: Gisèle Roby, pianist; Marielle Prévost, violinist; Suzette Forgues, cellist. Two special purses were granted to Lucille Beaudry, soprano, and Daniel Breitman, pianist. The newly elected officers of the club are: Mrs. Conrad Manseau, president; Mrs. M. W. Hackett, first vice-president; Mrs. Alfred Forest, second vice-president; Mrs. A. Douglas Angus, secretary; Mrs. Hugh Shoobridge, treasurer; Mrs. L. P. Dorval, in charge of the concert programs; Mrs. W. H. Finlay, reception committee; Mrs. Omer Noel, Mrs. Warren K. Hale, Mrs. Joseph Simard and Mrs. W. J. Legallais, members of the reception committee; Mrs. J. P. Charbonneau, publicity.

Warner Norman, organist, and Hazel Hoffman Lozinski, pianist, were heard in joint recital at Stanley Presbyterian Church.

La Société Canadienne d'Opérette achieved another big success when Friml's Vagabond King, sung in French, was presented during the week of April 30. E. C. N. L.

**NEWARK, N. J.**—The Montclair Operetta Club presented the Gilbert and Sullivan operetta, The Gondoliers, on April 27 at the Mount Hebron Junior High School, Upper Montclair, produced under the musical direction of Julius Zingg, and the dramatic supervision of Harold M. Augustine. The major rôles were taken by Helen Harbourt as Gianetta, E. Llewellyn Roberts as Don Alhambra del Bolero, and Julius Wilson as Marco Palmieri. Helen Murray arranged and directed the dances of the ballet.

The Lyric Club of Newark offered its seventieth private concert in the Mutual Benefit Auditorium on May 29. George Mead conducted, and Grace Bender was the accompanist. The chorus, comprising eighty female voices, sang. A small group of musicians formerly connected with the now disbanded Newark Symphony Orchestra played selections and accompanied the chorus in several of the numbers.

The Glee Club of the Oranges, under the direction of Mark Andrews, gave a concert on May 1 in the East Orange High School. Assisting the chorus was the Rock Spring String Quartet, whose members are Joan and Frederick Kelsey, violinists, Benjamin Levin, violist, and Russell B. Kingman, cellist. Piano accompaniments were played by Frank Scherer, pianist. The quartet, often heard hereabouts, played two movements from Mozart's D minor quartet and arrangements of shorter works.

The Tenafly Musical Art Society held its annual concert on May 3 at the Knickerbocker Country Club.

The Bloomfield Civic Chorus was heard with the Bloomfield Symphony Orchestra in the latter's second anniversary concert on May 7 in the Bloomfield High School Auditorium. Walter Kurkewicz conducted both the chorus and the orchestra.

The fourth annual spring concert of the Central Avenue Community Centre Symphony Orchestra (Chester Barclay, conductor), was given on May 9 in the Newark School of Fine Arts.

More than 200 singers from the high schools in Essex County participated on May 9 at Columbia High School in the first concert under the auspices of the recently organized Public School Music Teachers' Association of Essex County.

The Plainfield Symphony Society closed its season on May 7 with a concert in the Plainfield High School auditorium. Louis J. Bostelman conducted. The program included Beethoven's first symphony.

The Hudson Choral Society, a new organization, was heard in its first concert on May 5 in the auditorium of the Demarest High School, Hoboken. Mary Craig, soprano, and Nicola Thomas, violinist, were the guest soloists.

The Handel Choir of Westfield presented its final concert of the season on May 10 in the Masonic Temple, Westfield. Prof. William I. Jones of the New Jersey College for Women directed the choir. M. S.-W.

**SALT LAKE CITY, UTAH.**—A big musical event here in May was the appearance of the San Carlo Grand Opera Company. Salt Lake City had seen little opera of late. The performances were at Kingsbury Hall, University of Utah, and were given for six days.

About 30,000 people attended the annual music contests at Price, Carbon County, which were held a week or two ago. Four thousand entered the contests. Governor Henry H. Blood was a special guest one of the three days during the festival.

The Mormon Tabernacle Choir recently gave a concert at which the works of Elgar were featured.

Salt Lake City again observed Music Week with many concerts and recitals at schools, churches and elsewhere.

The anual concert of the University of Utah Symphony Orchestra was given under the direction of Prof. Arthur P. Freber in Kingsbury Hall, on May 18.

Music festivals are becoming popular among the Stakes (divisions) of the Mormon Church. The practice is to hold them in a downtown building, usually the Assembly Hall on Temple Square. A varied program of high-class music and vocal numbers is offered. F. L. W. B.

### *Margaret Sittig on the Air*

Margaret Sittig, young American violinist, has been chosen guest soloist with the Little Symphony Orchestra on Station WOR, May 24. She is known as a soloist and violinist with the Sittig Trio, the other members of which are her father and brother.

At the age of ten Margaret Sittig was playing before royalty in Germany, and the Princess Luise von Schoenburg-Waldenburg presented her with a violin. She continued her studies under Theodore Spiering and Leopold Auer. She has appeared as soloist with the Philadelphia Orchestra under Leopold Stokowski and in solo recitals in New York, Boston, Philadelphia, Berlin, Dresden, Bremen and Amsterdam. Miss Sittig will present the concerto in D minor by Vieuxtemps.

### *Spring Recitals at the David Mannes School*

Among the spring recitals at the David Mannes Music School, New York, was a program of trio music given on May 10 by George Kast, violinist; Jean Schneider, cellist, and Hilda Eppstein, pianist, under the direction of Seraphin E. Albisser. The compositions played were the concerto No. 3 (Rameau), trio in B flat major, op. 11 (Beethoven), Hornpipe, Bridge, and Trio Castillan, op. 61 (Collet).

The following afternoon, May 11, a piano recital was given by Jack Chaikin. Bach, Beethoven, Schubert, Schumann, Mendelssohn, Glinka-Balakireff, Rachmaninoff and Liszt were the composers represented.

### *Haubiel in MacDowell Benefit Program*

Charles Haubiel, composer and professor of music at New York University, presented a program of his incidental music to the play Will Shakespeare of Stratford-On-Avon, by Margaret Crosby Munn, at the MacDowell Club House, New York, on May 17. The concert was a benefit for the MacDowell Colony and the composer was assisted by Cornelius Van Vliet, Carlos Mullenix, Joan Peebles and Harold Berkley.

### *Tallarico Engaged by Peabody Conservatory*

The Peabody Conservatory of Music, Baltimore, Md., announces that Pasquale Tallarico, concert pianist and artist-teacher, will be a member of the piano faculty of the summer session, June 18 to July 28.

*PASQUALE TALLARICO*

Although of Italian parentage, Mr. Tallarico is an American and first attracted national attention several years ago when he won the contest for American-trained pianists. He studied piano with Virgil, Mokreijs and Joseffy, and composition with A. J. Goodrich and Rubin Goldmark. He has made several concert tours of the United States and appeared as soloist with our symphony orchestras. He is also known as a teacher and is a member of the winter school faculty. Mr. Tallarico will be one of the recitalists during the summer series of public concerts given at the Peabody.

### *Arkansas F. M. C. Sponsors Composition Contest*

FORT SMITH, ARK.—This year, for the first time, the Arkansas Federation of Music Clubs sponsored an original composition contest for both senior and junior members, under the chairmanship of Katherine Price Bailey, president and director of the Southwestern Studios of Musical Art here. The compositions of the junior members were judged by Lawrence Powell of the University of Arkansas, and those of the seniors were sent to Dr. Howard Hanson at the Eastman School of Music, Rochester, N. Y.

The winners of the senior group were: Piano composition, Dorothy French, Forrest City; song, Esther Graham, Fort Smith; church music, Sister M. Gabrielle, Benedictine Sisters, Fort Smith.

The junior winners were: Piano composition, ten to eleven years, first prize, Madeline Marker, Fort Smith; second prize, Billie Mae Baxter, Van Buren; twelve to thirteen years, first prize, Dorothy Ann Blair, Fort Smith; second prize, Ruby Scott Spaulding, Russellville; fourteen to fifteen years, first prize, Ruth Spaulding, Russellville; eighteen to twenty years, first prize, Ruby Mary Breedlove, Russellville. In the song division—ten to eleven years, first prize, Minne Lou Ivey, Van Buren; twelve to thirteen years, first prize, John Robert Shipley, Fort Smith; second prize, Marian Keck, Fort Smith. Church music—ten to eleven years, first prize, Edwin Leigh Stover, Fort Smith. K. P. B.

### *Bartlett and Robertson to Feature New Works*

The two-piano orchestral repertoire of Ethel Bartlett and Rae Robertson for next season will feature two new works in manuscript: Rio Bravo by George Newell, and concertino for two pianos and strings, by Hugo Anson. The latter composition is dedicated to Miss Bartlett and Mr. Robertson. Another addition to the pair's orchestral list is an arrangement for two pianos from the solo piece of Liszt's Hungarian Rhapsody. The two pianists have been reëngaged as soloists with the orchestra at The Hague, also for the Scheveningen Kurhaus next year and for Ostend this summer.

### *Mr. and Mrs. Winslow Cheney Entertain*

Mr. and Mrs. Winslow Cheney entertained on May 6 at their home in Brooklyn, N. Y., in honor of R. Huntington Woodman, who has completed fifty-four years as organist at the First Presbyterian Church.

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## Studio Notes

### MADGE DANIELL

Artists from the New York studio of Madge Daniell are fulfilling numerous engagements. Ann Pritchard closed a week at the RKO-Palace Theatre, New York, and was booked immediately for a week at the Paramount, beginning May 4. Helen Arden, soprano, has been engaged for the summer at Samar Club in Chicago. Adelaide Hall, soprano, is at the Cotton Club, New York, where she is featured singing Ill Wind Blows No Good, written for and dedicated to her by Harold Arlen and Ted Koehler. Miss Hall also is broadcasting nightly over WMCA with Lunceford Band. Also she recently appeared in person at Hearn's, New York, in the Dixie Cotton Follies.

Muriel McAdie, soprano, was soloist for Captain of the Guard, given over the NBC network, WJZ, on April 22. Odette Klingmann, soprano, was soloist for the Catholic Charities, and on May 10 sang at Steinway Hall, New York, for the Artists Club. Imogene Rose, soprano, appeared at Loew's State, New York, for the entire week of May 11. Ward Tollman, baritone, is understudy in many parts at the Music Box Theatre, New York, in As Thousands Cheer. Joe Fishman, tenor, is singing at the Henry Street Playhouse, New York, and at the Baptist Memorial Church in Brooklyn, N. Y. He also took part in the Bach-Handel Festival held in the concert hall of the Juilliard School.

### ESTELLE LIEBLING

Anne Roselle, soprano, sang the principal rôle in Madama Butterfly, which was the first presentation of opera at the Radio City Music Hall, during the week from May 10-17.

Lucy Monroe, soprano, has returned from a performance at the Municipal Opera in St. Louis, Mo., on May 5, singing Musetta in La Boheme, with Mario Chamlee and Lucrezia Bori in the leading singing rôles.

Lucille Potter, coloratura soprano, appeared on the Fleischmann Yeast Hour with Rudy Vallee, over Station WEAF, on April 26.

Marie Ward, mezzo-soprano, sang over Station WABC in the Voice of America program on May 3.

Ann Yardley, soprano, was one of the singers who was chosen by Station WINS for outstanding ability on the air, and with others was presented in recital at Town Hall on May 2 under the auspices of that station. All are artists from the Estelle Liebling studio.

### WINFIELD ABELL

The eleventh musical appreciation recital given by the School for Advancement in Music in the Steinway Hall building, New York, on May 11 specialized in Russian composers, the exceptions being Bach's Chromatic Fantasie and Fugue, played by Dorothy Blumberg, and Jai per du, by N. G. Bach, sung by Willette Ockendon. Other works presented were Paraphrase on two Russian folk-songs for violin (Kreisler), played by Sonya Levine; The Big Gate at Kiev, and Gopak (Moussorgsky) for piano, Minni Balzer-Sauerland; The Asra (Rubinstein) and Sehnsucht (Tschaikowsky), sung by Ida Gitlin; Paraphrase on Nutcracker suite (Tschaikowsky), violin, Helen Rozek; The Musical Snuff Box (Liadoff) and the Bumble Bee, arranged by Rachmaninoff, Miss Blumberg; The Rose and the Nightingale (Rimsky-Korsakoff), Claire Cornell, and prelude in G minor (Rachmaninoff), Katrina Munn. The participants are advanced students whose peformances were not merely interesting but revealed talent on a high level of accomplishment. G. F. B.

### ALTON JONES

Alton Jones presented Gene Slingerman in a piano recital at his New York studio on April 22. Her program included compositions by Bach, Beethoven, the Symphonic Etudes of Schumann, a Chopin group and final numbers by Copland, Rachmaninoff, Repper and the Wiener Blut waltz of Strauss-Hughes. Miss Slingerman played with technical facility, musical understanding and excellent musicianship. V.

### MUSIC-EDUCATION STUDIOS

A dozen young people collaborated in the children's recital at the Music-Education Studios, New York, on May 10. They appeared in piano and violin solos, original compositions, choruses and instrumental ensemble, to the pleasure of the large audience. The soloists were Elaine Davies, John Crandall, Daniel Demarest, Vivian Landey, Emily Crandall, Richard Gifford, Kei Hida, Sholom Rappaport, Lawrence Smith, Gloria Viggiano and Elizabeth Aiken. F. W. R.

### LUELLA MELIUS

Ruth Mather, soprano, who appeared with Ossip Gabrilowitsch at the Spring Festival of the People's Chorus in the Waldorf-Astoria, New York, on May 10, is a pupil of Luella Melius at the New York School of Vocal Art.

### LA FORGE-BERUMEN

The weekly musicale over the Columbia system was presented by the La Forge-Berúmen Studios on May 9 and brought before the microphone Emma Otero, coloratura soprano; Josephine Sabino, coloratura soprano; Elizabeth Andres, contralto; Elizabeth Haynes, pianist, and Frank La Forge, composer-pianist. In keeping with National Music Week, the songs of the program were all by American composers and included numbers by MacDowell, Tureman, and La Forge. Miss Sabino opened the recital and gave a fine account of three songs by these writers. Her interpretation of the La Forge arrangement of La Primavera d'Or by Strauss was especially effective. Miss Haynes played two groups of Brahms and revealed a round, full tone and depth of musical feeling. Miss Andres' rich contralto gave pleasure in the group she elected to sing, and her interpretation of La Forge's Before the Crucifix was moving. Miss Otero concluded the program with florid numbers, singing with ease and skill and beautiful tone coloring. Mr. La Forge gave his usual artistic coöperation at the piano. D.

### *Concert Management Vera Bull Hull*

Mary Hopple, who appeared in Bridgeport, Conn., last year with the Bridgeport Oratorio Society, was reëngaged for the performance of Elijah on April 10. She was also reëngaged for Montclair, N. J., on May 13, and was soloist with the Altoona (Pa.) Symphony Orchestra on May 15. For the past several weeks Miss Hopple was heard on Wednesday evenings during the A C Spark Plug Hour over Station WJZ.

Foster Miller, baritone, appeared in recital before the Crestwood Women's Club on May 1 and was soloist with the Rubinstein Club of Washington, D. C., on May 8 and also sang in Montclair, N. J. He was guest artist over Station WOR on May 10.

Irene Williams, soprano, Margaret Hamilton, pianist, and Samuel Gardner, violinist, appeared on the Concert Artists' Program over Station WJZ on May 13. Miss Williams is engaged for Montclair on May 20.

Mina Hager went to Chicago to appear on the benefit program given at Orchestra Hall for the Women's Symphony Orchestra, on April 23, Ebba Sundstrom conducting. Miss Hager is reëngaged for another Chicago recital later in May, also for a program at the Westover School, Middlebury, Conn.

Phyllis Kraeuter, cellist, was recently soloist with the Hartford (Conn.) Choral Society, Ralph Baldwin, conducting. She also appeared at Prince Bay and Montclair.

Harrison Christian, baritone, recently gave a recital in Richmond, Va., for the Ginter Park Women's Club, a reëngagement.

Ida Benfey Judd, exponent of Mark Twain's humor, recently appeared at Prince Bay.

Frances Hall and Rudolph Gruen, two-pianists, continue to supplement their concert season with radio activities.

Earl Weatherford, tenor, was engaged as soloist with the Akron (O.) Civic Chorus on April 25, William A. Hughes, of Cleveland, conducting. Mr. Weatherford was also soloist at the Chattanooga (Tenn.) Music Festivals on May 9, 10 and 11.

Joanne de Nault, contralto, gave a recital for the Baltimore (Md.) Music Club on April 14. On April 19, Miss de Nault gave a recital in Zanesville, O.

Ora Witte, soprano, was soloist at the Pennsylvania State Federation of Music Clubs convention in Norristown, Pa., on April 20. Miss Witte also sang at Prince Bay and in Great Neck, N. Y., on May 13.

All these artists are under the management of Vera Bull Hull.

### *White Plains and Scarsdale, N. Y., Have Community Concerts*

WHITE PLAINS, N. Y.—The Edgemont Community Chorus gave its third concert and dance on May 11 at the Edgemont School in Scarsdale. The director, Frank H. Dunsmore, had made up a colorful program including Negro spirituals, English and Bavarian folk songs, and his own arrangement of Sea Rapture. Guest artists were the Columbia Teachers' College String Quartet (Miles Dreskell, first violin; George Goldstein, second violin; Norman Schroer, viola; Frank Geary, cello).

A music festival was given by the music department of the White Plains Public Schools (J. Dale Diehl, supervisor) at the High School, May 11. A fine program, excellently given, included numbers by the junior and senior high school bands and orchestras, the glee clubs and other choruses. Perhaps the most ambitious number was Lochinvar's Ride (Harry Rowe Shelley), sung entirely from memory by the school Glee Club and accompanied by the school orchestra. The large auditorium was packed, even to standing room. About seven hundred students took part. E. H.

### *Yeatman Griffith New York Studios Prepare for Summer Classes*

Yeatman Griffith, eminent voice teacher, who has been ill this past season and unable to be at his post—the first time for any lengthy period in over thirty years of active teaching in this and European countries—

MRS. YEATMAN GRIFFITH

is making steady improvement. Mrs. Yeatman Griffith, her husband's teaching and coaching companion, has been carrying on the private work until Mr. Griffith resumes his teaching. The New York studios are to remain open the entire summer and a limited number of singers, teachers and students will be accepted.

Mrs. Griffith has taught with her husband in Europe, New York City and on the Pacific Coast, where for many summer seasons they conducted vocal master classes. She is known not only as a singer and teacher but also as an accompanist. In the joint song recitals given by the couple in London and the Provinces, Mrs. Griffith accompanied the entire programs. These consisted of solo groups by each and duets.

This season's summer work, to be held in the New York studios will consist of private lessons embracing the principles of vocal technic, the art of singing and teaching and program building.

### *Thomas Sings New Songs*

Pearl Curran's Nocturne, written for and dedicated to John Charles Thomas, was given its first performance by the baritone when the Vince program with William Daly's orchestra was broadcast over an NBC-WJZ network on April 25. Mr. Thomas also sang for the first time David Guion's Ride, Cowboy, Ride. Both were performed from manuscripts. Annie Laurie, the Drinking Song from Thomas' opera Hamlet, Hohr's The Ringers and Burleigh's Little Mother of Mine completed the half-hour recital.

### *Musical Settings of American Poetry Form Russ Program*

Elmo Russ will present musical settings of American poetry at The Barbizon Club, New York, on May 24, with Eva Sova, Verna Carega, Bruce Norman, Alfredo Chigi and Bobby Burns. Included on the program are Mr. Russ' settings to poetry by Grace Leadenham Austin, Antoinette Scudder, Willa Cather, Clyde Robertson, Hanah Cushman Howes, Harvey Allen, May Lewis, Frances M. Lipp, Jane O'Ryan, Mrs. Oxley Stengel, Margaret Janavih Adams, John Hall Wheelock, Paul Eldridge, Isobel Stone, Florence Brooks and Mable Struble. On May 20 Mr. Russ gives a program of his own compositions at Aeolian Hall featuring Rhea Sparag, Albion Werner and Alfredo Chigi.


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## Paris Pays Honor to Charles-Marie Widor

(*Continued from page* 5)

unity between the different elements of the composition, and with magic touch gave airiness, space and breadth to otherwise platitudinous and dull instrumentation.

He brought out the emotional value of each phrase, put human drama into the development sections, and made each movement sing as if a canto of an inspired epic poem. The Beethoven Great Fugue—originally the last movement of the quartet 12, op. 130, and later, thanks to incomprehension of the public, extended for string orchestra, was on the same overtowering plane as the Schumann. No detail, or the meaning or usefulness of any detail, of this noble production escaped the searchlight of the German conductor's method. The piece swept on, now breathing in its unbridled freedom, now deeply exacting in its mental power and glory. It was a triumph of re-creation, an exhibition of musical thinking that can be witnessed (due to the scarcity of positively-thinking conductors) not oftener than once in a thousand moons of concert-going.

### HOMAGE TO WIDOR

Music-lovers and students know the exemplary life of Widor. A program of his music was given in the Saint-Sulpice Church, in benefit of the Restoration Fund of the Organ of the Chapelle Saint-Louis des Invalides. The manifestation was under the presidency of H. E. Cardinal Verdier. The Abbé Duhamel made a stirring allocution reviewing the career and achievements of Widor and underlining his importance to his art. The performers were the Conservatoire Orchestra, Hilda Roosevelt (soprano), Widor's pupil Marcel Dupré (organist) and Widor himself conducting. The works given were Entrée, Variations from the fifth symphony, Miserere mei, Piece mystique (first audition), third symphony (organ and orchestra), and allegro from the sixth symphony. It was a moving occasion and a vast assembly did honor to the beloved master.

Widor is now ninety and his retirement from the post of organist at Saint-Sulpice (which post he held for sixty-five years) does not mean that he has retired into inactivity. Not a bit of it. His spirit recognizes none of the false claims of time; he is young, happy, serenely philosophical and his vigorous conducting attested to undimished powers. "Activity," he once told me, and his life amply proves his words, "is mental, eternal."

His career reveals three main occupations —that of organ virtuoso, pedagogue, and finally, of composer. His work as organ virtuoso is too well known to need mention and what visitor to Paris throughout the years did not enrich his artistic experience by going to Saint-Sulpice, to hear Widor play? In the pedagogical domain his work is also of capital importance. He created a school of pedalling, liberated and gave impetus to organ technic, and opened the doors to a larger conception of registration. He succeeded César Franck as head of the organ department, and Dubois as professor of composition at the Paris Conservatory.

The world is peopled with the pupils he has either directly or indirectly taught and influenced. His "spiritual family" have carried his musical gospel to the four corners of the globe, and wherever a pipe-organ is played, there in greater or less degree is present some part of the Widor idea. As a composer Widor is more widely known for his "organ symphonies," though the catalogue of his compositions contains works in every category—piano pieces and concerts, sonatas, masses, operas, ballets, symphonies, trios, quintets, etc. A master in every sense of the word, his opuses are distinguished by eloquent diction, polyphonic clarity, technical probity and ideational nobility. His principal organ works are the "symphonies," and as already intimated, their influence on technic, registration and syntax cannot be overestimated. The title "symphony" is perhaps not always justifiable in point of form since some of these compositions are more properly suites than symphonies; but if the organ is accepted in Widor's conception, that is, as a self-contained orchestra, the title "symphonies" is at once appropriate and desirable. The stylistic and mood variety of the symphonies is extraordinary, and the severe demands they make upon the player every organist knows. Widor was born at Lyons on February 22, 1845. He studied organ with Lemmens, and composition with Fetis, at Brussels. Among his many honors is that of "Permanent Secretary of Beaux Arts."

### PIATIGORSKY

This artist's Paris début (Salle Gaveau) was a great success. Indeed no one expected anything else, for even though he had not played here before in recital his standing was well-known to the local public. His able and admired accomplice in interpretation was Ivor Newton, with whom Piatigorsky fittingly shared the honors of the evening. The program Piatigorsky presented was eclectic, with something in it for everyone. There were sonata in D minor, by Andrea Caporale; suite in D major, for cello alone, by Bach; sonatina in A major, by Weber-Piatigorsky; sonata, by Debussy, and Fantaisiestüke, op. 73, by Schumann.

Piatigorsky's adequate technic, his enchanting tone, stylistic finish, and above all, his magnetic charm, win and hold public approval. His delivery of the Bach suite was one of the few times that exacting work has been heard here in perfection. More frequently than not it is all scraping and rasping. Under Piatigorsky's bow it was an utterly lovely, even romantic experience.

### SONATA EVENING

Else Popp, violin, and Elly Katsigheras, piano, gave an evening of sonatas in the Ecole Normale Hall, playing with excellent ensemble and singleness of purpose suite in D minor, by York Bowen; sonata in F sharp minor, op. 42, No. 2, by Felix Weingartner, and sonata in A major, by Gabriel Fauré. The Misses Popp and Katsigheras are graduates of the Basel Conservatory. They took their diplomas under Dr. Felix Weingartner, director of that institution, and this may in a measure explain their fine comprehension and exponency of Dr. Weingartner's sonata. They are thoroughly equipped technically and play with the quality that most women try to avoid when they take up an instrument, though it is the most attractive quality a female performance can have, namely womanly femininity.

### HARRISON AND JOLLES

These artists, cellist and pianist, respectively, played in the Gaveau Hall. Regretfully, all of their concert could not be heard. In the Schumann Symphonic Etudes, Heinz Jolles disclosed a poetic style, great affection for his music and delightful tone variety. In Delius' sonata—too mournful and tedious a work on which to base final judgment of a protagonist—about the only thing that could be admired was Miss Harrison's singing tone, and beautiful singing it certainly was.

### BREVITIES

Henri Szerying, boy violinist of about fifteen, gave an uncommonly good recital at Ecole Normale Hall.

Works of Falla, Halffter, Carlos de Seixas and Fragosa, were done by a chamber orchestra (Halffter conducting) at the Ecole Normale.

The pipe-organ of the Eglise Saint Paul of Strasbourg was restored and is being played again.

A chamber music society has been organized at Grenoble.

Attendant upon the success of Raoul Laparra's opera, L'Illustre Fregona, at Stockholm, the composer was made a Knight of the Order of the Polar Star.

The Opéra-Comique is soon to give Angélique, by Jacques Ibert, Marie L'Égyptienne, by Respighi, and Réflets, ballet by Florent Schmitt. Mon ami Pierrot, by Sacha Guitry, music by Fred Barlow, is also announced.

Janine Weill, French pianist, is touring Spain.

Pierre Monteux recently conducted in Rome.

The Pasquier Trio is going to London for concert appearances.

Burdino is singing Alceste at Geneva.

The French critic Louis Schneider has been named Commander of the Legion of Honor.

## Nice Has Unusually Rich Operatic Program

(*Continued from page* 5)

makes certain other more pretentious bills pale by comparison. Listen to this array: Messaline (de Lara) with Jeanne Manceau in the title rôle; Le Bon Roi Dagobert (Samuel-Rousseau) with a well-balanced cast; Marouf (Rabaud), with Léon Ponzio; Le Secret de Suzanne (Wolf-Ferrari), featuring Ninon Vallin; Cendrillon (Massenet) with Lise Brugel; Don Quichotte with Vanni-Marcoux; Thaïs with Yvonne Gall; Lakmé with Lucienne Tragin; La Juive with Maria Serverius; Pélléas with André Gaudin and Roberte Fissore; Parsifal with José de Trévi; Othello with Yché and Gall; Navarraise and Coppélia with equally good casts.

Besides these greater or less novelties the stock repertoire of the Nice Opéra has given us equally distinguished names this season. For example: Madama Butterfly with the Japanese soprano, Tapales-Isang, who was acclaimed in this part at La Scala, and Georges Génin, of the Académie Nationale; Faust and Rigoletto with the same popular tenor; Traviata with Lucy Berthrand (Opéra-Comique); Tosca with Mme. Gall; Carmen with Marie-Louise Dubost (Opéra-Comique); Werther and Mignon, with Burdino, etc.

### A PARSIFAL PREMIÈRE

A keenly anticipated event was the local première of Parsifal. Certain skeptics had predicted failure, asserting the *Niçois* cared only for stock favorites and frivolous entertainment. They were belied by a house fully sold out for all performances before the curtain had risen on the first. From all accounts it was a notable production; M. Lauweryns lavished his best work on it. The cast comprised M. de Trévi (Parsifal), M. Rouard (Amfortas), M. Payan (Titurel) and Lucyle Panis (Kundry), all of the Paris Opéra. M. Rouard is a veteran son of Nice; this was his farewell appearance. M. Billot of the Opéra-Comique was a good Gurnemanz. Lovely flower girls and danseuses. Sumptuous décors in Spanish-Morisco style by M. Bosio. M. Guichard achieved a truly poetic *mise-en-scène*.

A brief word on the other operatic attractions of Nice and district. Undaunted by the competition of the local Opéra, the Casino Municipal is running a lengthy season. The novelties and restorations thus far produced have been: Le Voile du Bonheur, by Charles Pons, a contemporary composer of Nice; L'Amour Médecin, a comic opera after Molière by Ferdinand Poise; Le Songe d'une Nuit d'Été, Ambroise Thomas' opéra-bouffe (1850) after the Shakespeare comedy: Mireille (Gounod); Zampa (Hérold), and La Fille du Régiment (Donizetti). Space forbids pausing, as one is tempted to do, over these.

### RAQUEL MELLER AND ARGENTINA

The stock repertoire has embraced, to date, a Barbier de Séville with Raymonde Vécart (Opéra) and Raymond Thomé, tenor; a Butterfly with the Japanese soprano T. A. Hao and tenor Anzani; a Roméo et Juliette with tenor Vergnes and Ena Berga; a Thaïs and Tosca with Lily Leblanc; a Traviata with Germaine Féraldy; a Lakmé with Mlle. Dardignac, besides various Fausts, Carmens, Manons, Mignons and similar favorites. Recitals of popular operatic selections were given by Lauri-Volpi, M. Thill and Mme. Vécart, while Raquel Meller, returning from her San Remo engagement, was heard in her Spanish songs, and La Argentina (Antonia Mercé) clicked and swirled in the Spanish dances that have made her world-famous.

Not to be altogether outdone by the Municipal, the Casino de la Jetée has found time and taste amid the flurry of its modern operetta whirl, to put on several pieces of recognized musical pedigree. One may mention La Fille du Tambour-Major (Offenbach), Si j'étais Roi (Adam), Hans le Joueur de Flûte (Ganne), besides the classic Fille de Mme. Angot (Lecocq) and the inevitable Cloches de Corneville (Planquette). Léhar's recent work, The Land of Smiles, and one of his earliest, The Merry Widow, are both going strong. In the same hall on the wharf, the ever-popular Titta Ruffo, in recital, clarioned his trumpet tones, competing with the breakers on the beach below and the jazz boys on the terrace outside.

### OPERETTA AND CHIPS

Even the Nouveau-Casino was not left entirely behind. It brought out Le Grillon du Foyer, Massenet's three-act *musique de scène* for Dickens' Cricket on the Hearth. These and the other three of Nice's gambling establishments (Nouveautés, Variétés and Eldorado) have been turning out operetta all season at the rate of about one new score a week in each—a veritable mass production. While these fall outside the province of this review, one must mention Benatzky's White Horse Inn, the Viennese skit which has had all Europe hopping of late to the catchy Tyrolean strains.

In conclusion, the Casino of Cannes is alternating with its concert, literary and lighter attractions, an opera season vaunting some singers of quality. Among them I should mention the two Spanish tenors, Miguel Fleta and Miguel Villabella. The first, who requires no introduction to American readers, appeared in Tosca with Formichi and Mme. Delprat and in Carmen with Rose Pocidalo (Opéra-Comique); the second, a favorite in Paris, did Faust with Rose Nivel; there was a ballet corps for the Walpurgis Night.

The novelties were La Dame Blanche (Boïeldieu), also with Villabella, and Fortunio. Albert Wolff conducted this score and Pélléas for Simone Berriau. There was also a new three-act *conte lyrique*, Le Fakir de Bénarès, by Léo Manuel, done with a ballet. Signor Formichi was the most prominent name in Le Jongleur de Notre Dame and Marthe Ravel was Mimi. Werther was another offering. Most decidedly, there is no opera crisis on the Riviera, and that in a slump year.

## *Feri Roth to Join Josef and Rosina Lhevinne*

Feri Roth, first violinist of the Roth String Quartet, is to be associated with Rosina and Josef Lhevinne in the six weeks' course for piano students which they are to give in Santa Barbara, Cal., this summer, beginning the first week of July. Mr. Roth will have an ensemble class to which pupils of Mr. and Mrs. Lhevinne are eligible. His class also is open to those who desire only to study with Mr. Roth. For the past three summers Mr. Roth has been associated with the Lhevinnes at Mondsee, Austria.

## Press Comments

### *ADELAIDE AHRLING*

Following Adelaide Ahrling's début recital at Chalif Hall, New York, under the auspices of the Madrigal Society (Marguerite Potter, president), the New York dailies commented as follows: "She exhibited a voice of good size and quality." (New York Times.) "Presented an ambitious program, well calculated to exhibit her clear soprano voice and her careful preparation in the varied standard vocal literature. She sang with nice precision and considerable ease, plunging at the start into some trying Old Italian songs, which established at once her calibre as a worthy and aspiring young artist. There was a large and enthusiastic audience, and the stage became a floral bower before the evening ended." (New York Evening Journal.) "No halfway measures contented Adelaide Ahrling in assembling a program for her song recital. From a beginning with the Invocation to Orfeo (Eurydice) she proceeded to Cesti, Scarlatti, Saint-Saëns and Debussy before undertaking four Brahms Lieder. . . . Invocation revealed the possession by Miss Ahrling of a soprano voice of considerable power and unusually good quality, employed with a thoughtful regard of the noble line of the music. The voice has been well-placed, the tone production generally easeful. As she progressed and assumed a firmer command of her resources, she demonstrated a musicianly respect for phrasing and dynamics, as well as an ability to suggest the emotional inwardness of the music. . . . In Brahms' Mainacht, and Nachtigall, she realized a welcome amount of their physical beauties through a nicely controlled legato and informed phrasing. Interpretatively, she exhibited a sensitiveness which should reach an interesting maturity, given the necessary experience." (New York Sun.)

Said the Staats-Zeitung: "The giver of the concert has a cultivated voice of lyric tone-color."

### *CATERINA JARBORO*

When the Chicago Opera Company gave its first performance in its new quarters at the Metropolitan Opera House in Philadelphia on May 4, the presentation witnessed the operatic début there of Caterina Jarboro, Negro soprano, singing the title rôle. In reviewing the performance the Philadelphia Evening Public Ledger stated: "The cast for last evening was one of the best that this company has presented so far. Interest naturally lay in the appearance of the Negro soprano, Caterina Jarboro, as Aida. She gave a uniformly good interpretation throughout, both vocally and histrionically. The two big arias Ritorna Vincitor and O Patria Mia were well sung and in the various ensemble numbers, Mme. Jarboro's voice blended well with balance, this being especially so in the finale of the second act and in the Nile Scene." The Philadelphia Evening Bulletin carried: "She was capable in the part, bringing to it a certain simplicity or naïveté quite appropriate to the rôle of the Ethiopian princess, and a large voice of commendable quality, at its best in the upper register. She managed the principal arias and took her part in the ensembles without difficulty and was welcomed enthusiastically by the audience." The Philadelphia Record reported: "Last night, as the captive Ethiopian princess of Verdi's popular work, Miss Jarboro's performance was highly commendable. Her voice is adequate in volume and pleasant in quality and she uses it with intelligence. Her stage presence is refreshingly poised and uninhibited. The audience liked her and she was recalled repeatedly." The Philadelphia Daily News said: "Singing the opera's title rôle, the Negro dramatic soprano was musically remarkable and dramatically effective."

### *WILSON ANGEL*

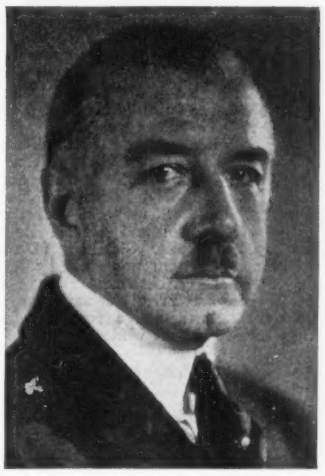
Wilson Angel was one of three young artists who made their local début on May 10 at Town Hall, New York, under the auspices of the National Musical Benefit Society. Commenting upon the bass-baritone, who is a pupil of Enrico Rosati, the Brooklyn Daily Eagle said: "Mr. Angel, who has just passed his twenty-first birthday, was the winner two years ago of the $5,000 Atwater Kent radio audition. His singing of German Lieder and an air from Verdi's Simon Boccanegra revealed him as the possessor of a voice of unusual beauty and volume. His style, moreover, is unusually mature. His delivery of Schubert's Ave Maria and Du Bist die Ruh was notable for a finely sustained legato, breadth of phrase, good diction and poetic feeling that never descended to sentimentality. The Invictus of Bruno Huhn and the Verdi aria were likewise effective."

The Herald-Tribune, in its headlines, said: Baritone is Hailed as 'Discovery,'" continuing in the article: "Wilson Angel proved to be the discovery of the afternoon. According to the custom of these concerts, young Mr. Angel was presented without any heralding other than the listing of his name on the program, but it was learned that he had won the $5,000 first prize in the Atwater Kent Foundation's sixth national radio audition held on December 11, 1932, and has been studying here for the last five months with Enrico Rosati. He had has early training in Winston-Salem with Lillian Baetz, exchanging lessons for the care of her automobile.

"His voice proved to be of notable range and volume, full and sonorous in quality. His singing was intelligent and musicianly, with a well produced tone. Maturing of his interpretative ability and the acquisition of a wider range of vocal color can be looked for as his vocal career develops; as it was, it held unusual promise."

### *RUDOLPH GANZ*

In the closing symphony concert of the season, the Omaha (Nebr.) Symphony Orchestra, under the direction of Rudolph Ganz, played the first American performance of Five Russian Dances by Alexander Tcherepnin. Dedicated to Mr. Ganz, the new work



*RUDOLPH GANZ*

is written in the new idiom of Tcherepnin's "major-minor scale." In writing of the dances, the Omaha World Herald stated: "To the listener they gave the impression of a huge carnival, with many types of people, seeming almost crude in their efforts to harmonize or attune their instruments and play the rhythm, which had great definiteness of character and melody in them. Mr. Ganz made them fascinating by a vigorous style in both rhythmic and melodic material."

### *SYLVIA LENT*

Sylvia Lent recently appeared as soloist with the People's Symphony Orchestra in Boston. The Boston Post said of the violinist's playing:

"For her brilliant and tasteful playing of the concerto of Mendelssohn Miss Lent was enthusiastically applauded."

The Christian Science Monitor: "We can give enthusiastic approval to Miss Lent, who played the Mendelssohn concerto with rare charm. Her tone is beautiful, her playing sincere and free from ostentation—a performance to be recalled with pleasure."

The Boston Evening Transcript: "Miss Lent gave a highly skillful performance of the concerto of Mendelssohn. Clean and crisp was her technic, not a flaw was to be heard in her intonation. Tone, in the lyric portions, was smooth and flowing and of good quality. The whole, including Miss Lent's charmingly calm and almost nonchalant manner, combined to give a rather cool and refreshing performance to a frequently overplayed old masterpiece."

The Boston Globe: "Miss Lent's technical equipment allows her to play this music without appreciable effort. Her style is reserved and dignified, her tone pure."

### *SIMON BARER*

Simon Barer's recent London début brought him commendation in the press. The Daily Sketch said: "Barer looks more French than Russian and more a man of business than an artist, but no one who heard his reading of the immensely difficult Liszt sonata will forget it in a hurry. Here was strength without violence and superb artistry which never gave way to showmanship."

The Morning Post: "It was not long before Simon Barer, giving a pianoforte recital at the Aeolian Hall last night, showed unmistakable gifts both of performance and of interpretation. Those who heard him for the first time will surely have realized by the time the two Bach chorales were over that they were listening to a more than usually interesting pianist."

The Daily Telegraph: "He had not been playing a quarter of an hour before it was quite clear that he is a very distinguished pianist. When he had finished Liszt's B minor sonata the audience was transported."

The Times: "Even in these days, when good pianists are common, Simon Barer, who gave his first London recital at Aeolian Hall on Tuesday, is exceptional. Liszt's B minor sonata was superbly played with clarity of form, warmth of expression and unerring control."

### *RUTH RAY*

When Ruth Ray gave her fifth recital in Peoria, Ill., recently, the Peoria Journal stated: "That Ruth Ray's popularity with her Peoria audiences is cumulative was proven again for she was greeted by a capacity house when she played her fifth recital at Bradley Hall. In a program which ranged from the stately, classical Bach to the almost primitively emotional Bloch she demonstrated not only a complete mastery of the violin and the literature she had chosen but also a profound understanding of its spiritual content. Any musical program cannot transcend the character of its performer and this program displayed plenty of character and persuasive charm as well. For not in the quality of her skill alone but in the brilliance and fire of her mentality, this violinist has the ability to make every number blaze with interest.

"Ruth Ray builds unfailingly fine programs as Peoria well knows, but last Friday night she entered a field more exacting, more profound and more subtle than we have heard from her before. After an especially colorful performance of the sonata in C minor by the moody Scandinavian, Grieg, the most taxing number of the program, the famous Chaconne by Bach, was played with gorgeous tone, fire, a wonderful coloring of the phrase, and above all, a supreme understanding of the monumental architectural scheme of this mighty contrapuntalist. It was a performance long to be remembered and one which would reflect credit upon any of the magic names of the present-day wizards of the violin. After an intermission Miss Ray played the concerto in E minor by Conus, with iridescent tone, remarkable precision and dramatic fire. The fiendishly difficult cadenza toward the end was tossed off with astonishing ease which left the audience amazed and breathless . . . Miss Ray's opulent tone and innate sense of style gave this number a dramatic appeal which the audience fully appreciated. Last on the scheduled list was the familiar Scherzo Tarantelle by Wieniawski, played with breathtaking speed and supreme mastery of bow and left hand. The enthusiastic audience made no move to leave at the end of the program but sat applauding until a group of encores was added."

The Peoria Star said: "One has only to recall and compare Ruth Ray's programs of past seasons to know that she understands the charm of presenting various types of programs and builds each with skill. Miss Ray possesses a tone decidedly individual and a versatile technic which is always solid and clear. Her interpretations are a beautiful blending of innate good taste and a scholarly training. She gave great beauty and skill to the unaccompanied Bach Chaconne, which is of all centuries and all peoples and was the most taxing number programmed, yet the most tangible and stirring. She played this majestic number with rigid fidelity to intonation and with imagination and color, giving to each of the many variations a new mood, some lilting, some serene. Yet she retained that underlying dignity which is manifest in the first eight bars of the typical Basque Dance Processional. The Paganini caprices were exquisite cameos of musical thought and by their very subtlety and the artist's grace and smoothness of execution belied their difficulties, which are known to be 'many and much.' In the Auer arrangement of Wagner's Träume,, Miss Ray exhibited some of the loveliest tone work of the evening."

### *GRACE LESLIE*

Grace Leslie recently sang in the Bach St. Matthew Passion with the Mendelssohn Club of Philadelphia. The Philadelphia Enquirer's critic wrote: "Too much can hardly be said of the singing of the four soloists, each of whom seemed the perfect choice for the part in hand, and each of whom gave an inspired interpretation of the music. Four singers whose art was more perfectly matched could hardly have been brought together. The recitative in each case was sung with a fitting sense of its dramatic value, beautifully enunciated, and the sustained passages of the arias were sung with superb handling of their emotional power. And so uniformly excellent was the work of these four artists that the only choice possible would be a purely personal one of one recitative or one aria in favor of another, or the preference of one kind of voice over another. The great vocal passages of the St. Matthew Passion were sung last night with a beauty that it would be difficult humanly to exceed."

Samuel L. Laciar wrote in the Philadelphia Public Ledger: "All the soloists sang very finely and with great sincerity and a keen appreciation of the majestic qualities of the compositions. Miss Leslie did her best work of the evening in the somber Ah! Golgotha."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### *Fausto Magnani in America*

Born in Nice, on the Riviera, France, Fausto Magnani is a cosmopolitan for he speaks five languages. After he had received the Artists' Diploma as a cellist at the Royal

*FAUSTO MAGNANI*

Conservatory of Rome, Italy, Mr. Magnani appeared before the Queen of Italy by royal command, playing with the Augusteum Orchestra. He journeyed through Europe, appearing with symphony orchestras in Germany, Finland, Estonia, Turkey, Bulgaria, even going to Palestine, Egypt and Syria.

Previous to this he had studied composition in Paris and Dresden, Germany. In the latter country he made many master records for leading phonograph companies. In the course of events, he devoted himself to conducting and composition, and also wrote poems for songs. He also prepared a scenario for the films, depicting an artist's life, which is now in the hands of Paris and Berlin officials of the industry, and should be released soon.

Mr. Magnani comes to America planning to conduct his own works.

### *Lauritano Is Guest Artist at Italian Embassy*

Inez Lauritano, young New York violinist, was guest artist at a reception on May 9 at the Italian Embassy, Washington, D. C., when the Italian Ambassador honored the Italy-American Society of Washington. Miss Lauritano played at the special invitation of the ambassador. She was the only artist to appear, and her program included Ciaccona by Viteli and Paganini's D major concerto.

Miss Lauritano, who is only twenty-three, has been heard extensively in this country and is contemplating a tour of Europe. She has recently completed a series of concerts in New England, including appearances at the James Blackstone Memorial Library, Brantford, Conn.; the Wçeks Institute, Clinton, Mass.; Abbott Academy, Northfield, Mass., and East Northfield Seminary, Northfield, Mass.

The young violinist was born in New York of Italian parents, and made her first public appearance at the age of six. The following year she made an extended tour of the eastern United States and played with the Beethoven Association in New York. At fourteen, she began her studies with Leopold Auer, working with him for six years, and, during short periods in the summers, with Efrem Zimbalist and Paul Stassevitch. She was awarded a scholarship at the Chicago Musical College and two consecutive fellowships at the Juilliard Graduate School under Prof. Auer. At his death, Miss Lauritano was holding a third fellowship and continued her studies with two other fellowships under Louis Persinger, who succeeded Prof. Auer at the Juilliard. She graduated with honors. Winner of the only prize for violinists awarded in 1932 by the Walter W. Naumburg Foundation, Miss Lauritano gave her debut recital at Town Hall, New York. She has been soloist with the National Broadcasting Company Symphony Orchestra, the Arion Glee Club, Trenton, N. J.; the Junior Emergency Relief Society at the Hotel Biltmore, New York; the Brooklyn Heights Singing Club, and the Lyndon Wright Choral Club, Yonkers, N. Y. She has appeared in recital at Town Hall, New York; New York University College of Fine Arts; National Society of New England Women, Brooklyn, N. Y.; Engineering Auditorium, International Institute, New York; Child Welfare Association, Salisbury, Conn.; Carnegie Hall, New York; Brooklyn Academy of Music, Wanamaker Auditorium, Beethoven Society, Hotel Plaza, Hotel Commodore, Hotel Biltmore, New York Matinee Musicale; Central Theatre, Chicago, and elsewhere.

### *Reading Symphony Orchestra Closes Season*

READING, PA.—The Reading Symphony Orchestra, whose conductor is Hans Kindler, ended its season on April 22 with a concert at the Rajah Theatre. The program was divided between Brahms and Wagner, the former represented by his Academic Festival overture and Hungarian dances in D and G minor; the latter by the Siegfried Idyll and the overture to Rienzi, and Wotan's Farewell and Magic Fire Music, with William Maier as the soloist. Mr. Maier also sang a group of Brahms Lieder.

The orchestra shows continued musical progress at every concert under Mr. Kindler's baton. The refinement and balance of their tone and swell of volume and play of nuance is a testimonial to the powers of this conductor. Mr. Maier scored a personal success in his numbers, singing with strength and beauty. He was accompanied by the orchestra in the operatic excerpt and in the Lieder had the able assistance of Erma Kramer at the piano. The applause was vigorous and sustained, and brought back conductor and soloist for numerous bows.

W.

### *Hilger Trio Touring Middle West*

The Hilger Trio left New York on April 11 for another tour of the Middle West. They will be gone a month, during which they are to play in Wheeling, W. Va., Notre Dame, Ind., LaCrosse, Wis., Emporia, Kans., Indianola and Lamoni, Ia., two concerts at the Festival Course, Baker University, Baldwin, Kans., also at the May Festival of the University of Kansas, Lawrence, in Louisville, Ky., and elsewhere. Nearly all these concerts are reëngagements from last year.

### *Buffalo, N. Y., Hears Frank Kneisel*

BUFFALO, N. Y.—Frank Kneisel, son of the late Franz Kneisel, recently gave a concert here before the Twentieth Century Club. He played Handel's sonata in D, the Mendelssohn concerto in E minor and shorter numbers by Sammartini, Ernest Bloch, Sarasate and Heubrigger-Kreisler. Mr. Kneisel proved himself a worthy son of his eminent father. The Stradivarius he plays belonged to Franz Kneisel, and the rich tone, the poetic insight and finished style are also his by direct inheritance. He maintained this high standard of musicianship and execution throughout the entire program, winning salvos of applause from his hearers. His skillful and expert accompanist was Ruth Brank.

R. P.

### *Walter Conducts BBC Symphony*

Bruno Walter directed the BBC Symphony Orchestra in a special festival program heard in this country during an international broadcast from England, on May 11. The program, carried over an NBC-WEAF network, featured Emanuel Feuermann, cellist, as solo artist. The orchestra played part of Schubert's seventh symphony and the overture to Wagner's Die Meistersinger. Feuermann's solo was an excerpt from Strauss' Don Quixote.

### *Town Hall Endowment Concerts List Eight 1934-35 Events*

The series of programs presented each season for the benefit of the Town Hall Endowment Fund of Town Hall, New York, schedules for 1934-35 concerts by John Charles Thomas (November 8), The Don Cossacks (November 30), Yehudi Menuhin (December 19), Philadelphia String Simfonietta (January 23), Lotte Lehmann (February 6), Ruth Slenczynski (February 20), Nathan Milstein and Harold Bauer March 13) and Walter Gieseking (March 27). The announcement was made by Mrs. Henry A. Alexander, chairman of the committee of sponsors. Prices for this season's tickets were reduced, and a further reduction is planned for next winter.

### *Philadelphia Academy of Music Series Announced*

Six artists are announced for 1934-35 in the All-Star Concert Series at the Academy of Music, Philadelphia. Lawrence Tibbett opens the course on October 18, in his initial song recital in the city. On November 15 Grete Stueckgold and Nino Martini will make their first appearances in concert there. December 13 brings Yehudi Menuhin; January 17, Lily Pons, and March 7, Vladimir Horowitz. The All-Star Concert Series is under the local management of Emma Feldman.

### *The Bohemian Girl Presented in Akron, O.*

AKRON, O.—The Akron Light Opera League (Francesco B. DeLeone, director), which is under the auspices of the Y. M. C. A., recently gave its first production, a successful performnace of The Bohemian Girl. On May 2 the symphony orchestra, also under Mr. DeLeone's direction, gave its closing seasonal concert at Goodyear Theatre.

P.

### *Stueckgold to Give First Philadelphia Recital*

Grete Stueckgold will give her premièr Philadelphia recital next season on November 15 at the Academy of Music. After summering in Europe the soprano is due to arrive here about November 1 for her second concert tour under the Haensel & Jones management. For the present, having finished her concert activities for this season, the artist will be heard every Saturday night on the Chesterfield Hour over Station WABC, up to and including June 30.

### *Haubiel Active as Accompanist and Composer*

Charles Haubiel was heard on April 28 as composer-accompanist with Vivian Ingraham, soprano, at one of Dr. Edgar Burrill's Author's Teas. His Three Love Songs from the symphonic song cycle Portals were sung by Miss Ingraham. On April 29 Mr. Haubiel accompanied Robertina Robertson, contralto, in a recital at Aeolian Hall, New York. One of the composer's own songs, To You, was programmed.

### *Josten Directs Smith College Orchestra*

The Smith College String Orchestra (Werner Josten, conductor) gave a program on May 6. The assisting artist was Bianca del Vecchio, pianist, member of the music faculty at Smith College. Two students featured were Myra Coffin and Madeleine Tatton, the former taking the harpsichord part in Lully's concerto for string orchestra (edited by Felix Weingartner); the latter the piano passages in Mr. Josten's Concerto sacro, No. II, for string orchestra and piano. Nina Fletcher and Virginia Gilman played solo violins in Hindemith's Fünf Stücke, op. 44, for string orchestra.

On May 5 parts of the orchestral numbers were played by the Smith College String Orchestra over Station WBZA, Springfield, Mass.

### *Reëngagements for Budapest String Quartet*

The Budapest String Quartet will return next January for its fifth American season and for the first time make a concert tour to the Pacific Coast. Several concert courses, including Princeton and Cornell universities, have already reëngaged the quartet for the fifth consecutive time.

## Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Hinke Barcus
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Harold Bassett
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Helen Bretz
Ted Brewer
Herbert A. Burgtorf
Genevieve Cadle
Leonida Coroni
Reba Dale Corder
Vincent Czerwinski
Victor Damiani
Buddy Daniels
Vernon D'Arnalle
Harold De Grosse
Jean De Valor
Elsie De Young Eggman
Frida Englehardt
Lois Ewell
Theodore Feimann
John Fink
Blanche Foote
Carl Friberg
Leila Troland Gardner
Amy Goldsmith
Jacques Gottlieb
E. A. Haesner
Rose Hazard
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Walter Priestley
Roman Prydatkevitch
Albert Rappaport
Martin Ross
Marden Rozerskii
Elizabeth Santagano
Michel Schiapiro
L. Sepulveda
Umberto Sorrentino
Elida Sutton
Ofelio Tello
Alberto Terrasi
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*WERNER JOSTEN*

*conducted the Smith College String Orchestra in a program entitled Opera and Ballet in the Seventeenth Century, the last of a course of fifteen lecture-recitals by Olin Downes at the Brooklyn (N. Y.) Institute of Arts and Sciences. The final program, which took place on April 15, also featured Margaret Matzenauer, contralto, and Frank La Forge, composer-pianist. Claudio Monteverdi's Ill Combattimento di Tancredi e Clorinda was performed, and a concerto by Jean Baptiste Lully (arranged by Felix Weingartner) was danced by members of the Smith College Dance Group, under the direction of Edith Burnett.*

*CATERINA JARBORO,*

*Negro soprano, who sang the title part of Aida with the Chicago Opera Company at the New York Hippodrome last summer, was heard in the same rôle in Philadelphia on May 4 when the company gave its first presentation in the Metropolitan Opera House. On May 17, Mme. Jarboro offered a recital at the Salem Church in New York. She will be heard in recital at Orchestra Hall, Chicago, on May 22.*

*STANLEY LICHTENSTEIN*

*includes among his recent New York engagements an appearance before the Cultural Circle at the Hotel Astor, at the English Speaking Union and at the Studio Club. At each of the recitals he gave a classic program.. The Studio Club appearance resulted in a booking at the New York church of Dr. John Haynes Holmes. Mr. Lichtenstein is an artist from the New York studio of Edith W. Gaudenzi. (Photo by Mortimer Offner)*

*GRACE AUSTIN*

*in the costume of Violetta which she wore at the Opera Ball at the Plaza Hotel, New York, on March 14. Miss Austin is a composer of songs frequently programmed by concert singers, radio artists and choral clubs. (Photo by Chidnoff.)*

*FRANK BISHOP,*

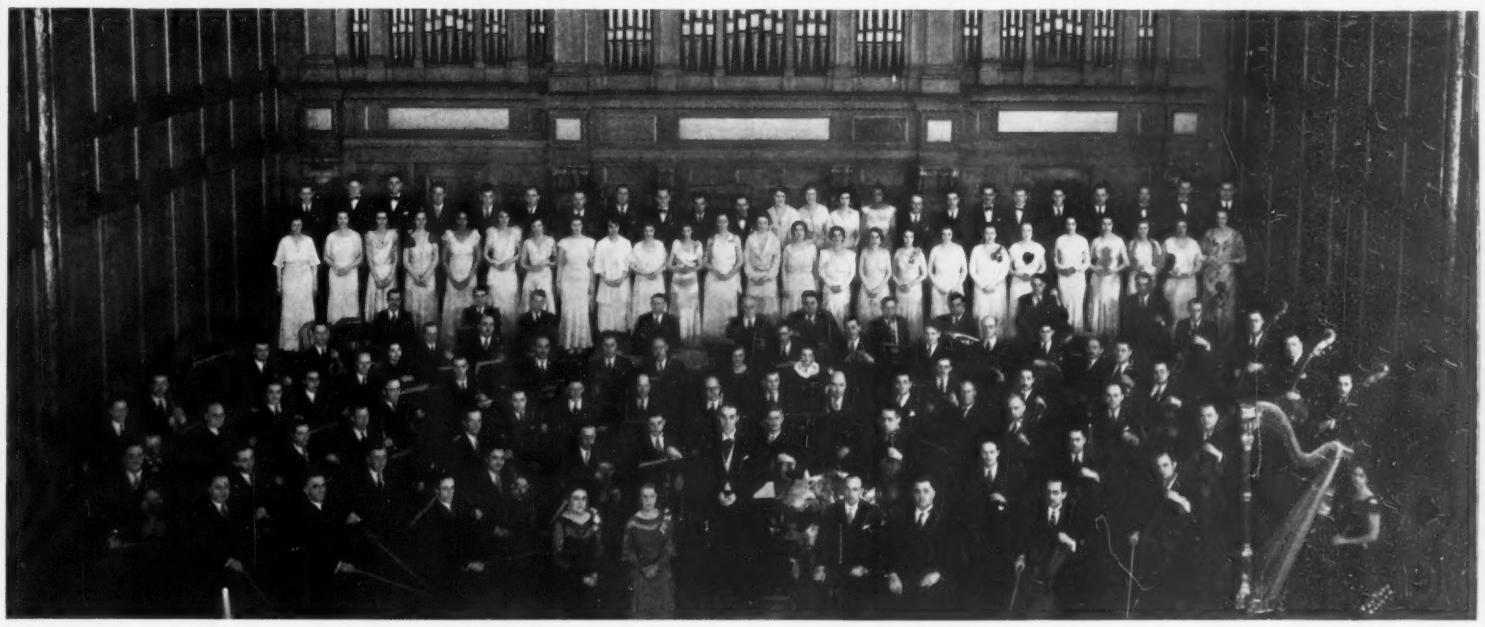
*pianist, will give a recital on May 22 at the home of Lucy Cotton Thomas, Hotel Pierre, New York*

*ELEANOR STEELE and HALL CLOVIS,*

*soprano and tenor, lunching at Cobenzl, Vienna. The two artists are giving concerts abroad.*

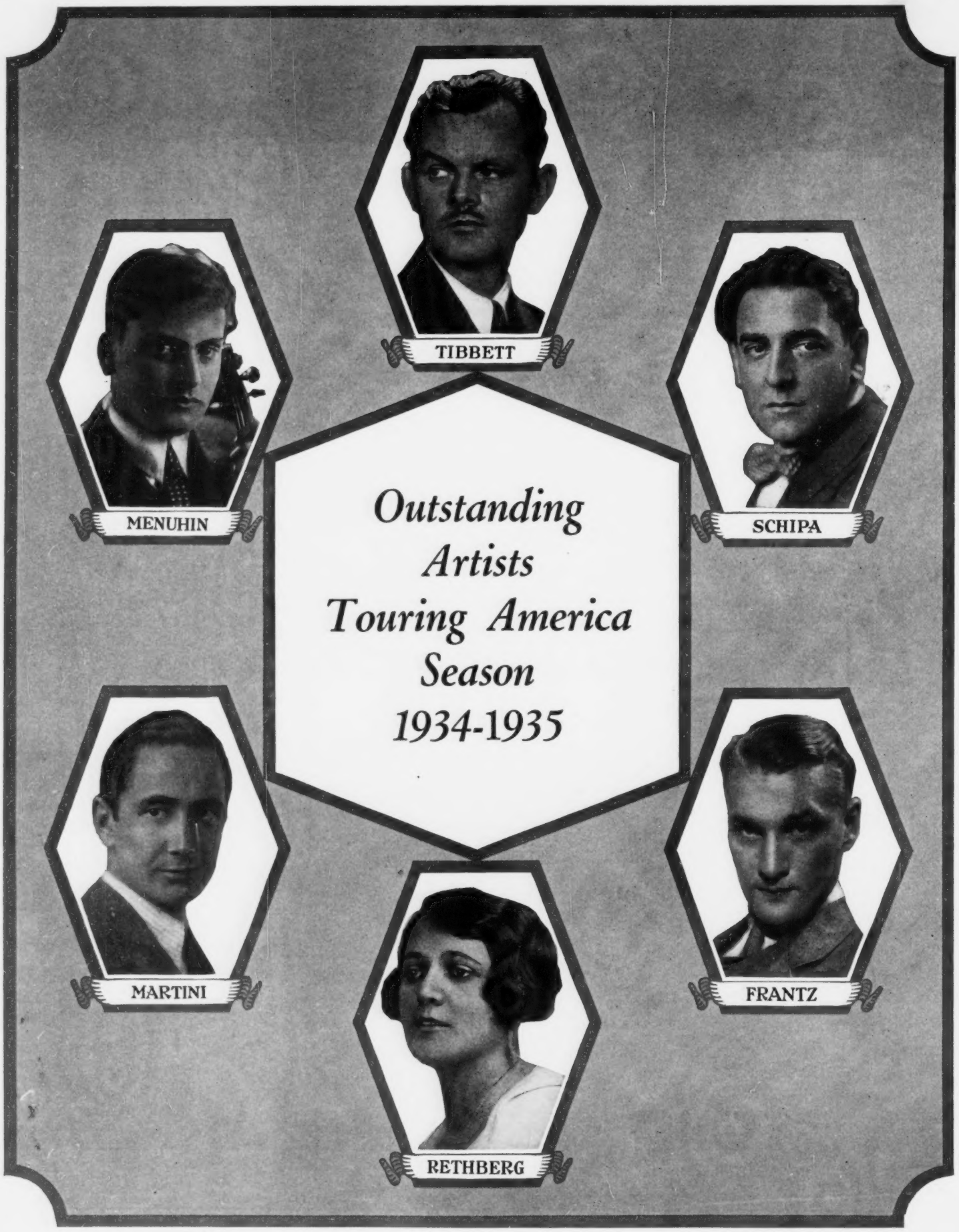
*MARY STEWART,*

*contralto, pupil of Frederic Freemantel, was heard in a recital at Steinway Hall, New York, on May 1. Miss Stewart is soloist at the First Church of Christ Scientist, Glen Cove, N. Y.*



*THE PEOPLE'S SYMPHONY ORCHESTRA*

*of Boston (Fabien Sevitzky, conductor) after the recent performance of the ninth symphony of Beethoven, in Jordan Hall, Boston.*

**(See Inside Front Cover for Additional News Pictures)**

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